

CINEFANTASTIQUE

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STAR TREK THE NEXT GENERATION

ENDING THE TV VOYAGES

PLUS: DEEP SPACE NINE



STAR TREK VII:
GENERATIONS

STAR TREK:
VOYAGER

MARY SHELLEY'S
FRANKENSTEIN
STARGATE
ROBERT HEINLEIN

PREVIEW: INTERVIEW WITH THE VAMPIRE

Volume 25 Number 6
Volume 26 Number 1



THE FINAL CHAPTER

PUPPET MASTER 5



ON VIDEOCASSETTE

FULL MOON ENTERTAINMENT Presents "PUPPET MASTER 5" Starring GORDON CURRIE CHANDRA WEST IAN OGILVY TERESA HILL NICHOLAS GUEST WILLARD PUGH
 DIANE MCBAIN DUANE WHITAKER KAZ GARAS and GUY ROLFE as Toulon Based on an Original Story Idea by CHARLES BAND Director of Photography ADOLFO BARTOLI, A.I.C.

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Costume Designer GREG LAVOI Puppet Effects Supervisor DAVID ALLEN Casting by MacDONALD/BULLINGTON, C.S.A.

Screenplay by STEVEN E. CARR JO DUFFY TODD HENSHELL and KEITH PAYSON & DOUG AARNIOKOSKI

Line Producer KEITH PAYSON Produced by CHARLES BAND Directed by JEFF BURR



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The magazine with a "Sense of Wonder."

DECEMBER, 1994

Welcome to our fifth annual—and last—season recap of STAR TREK: THE NEXT GENERATION. You'll forgive us for being a bit tardy this year—the previous four issues appeared in August, not October—but we had trouble getting calls returned from the final frontier. Seems executive producer Rick Berman and his starship Paramount writing and producing teams had their hands full, finishing up the final season as well as launching a movie career for THE NEXT GENERATION. But that's just the half of it. Berman & co. were also completing the second season of STAR TREK: DEEP SPACE NINE and creating a new series, STAR TREK: VOYAGER, to premier in January! Not surprising the folks didn't have a minute to talk to *Cinefantastique*. But eventually, as you'll read, they found the time to reflect on what has become a landmark year for STAR TREK.

Los Angeles writer Dale Kutzera was the gnat buzzing around the ears of Berman's busy staff, who managed to finally get the attention of enough producers, writers, directors, and actors to chronicle the considerable achievements of THE NEXT GENERATION's last year in space. Kutzera also takes a look at the second season of DEEP SPACE NINE and provides an episode guide for each show as well as a look ahead to STAR TREK: VOYAGER. Effects expert Tim Prokop supplements the coverage with an examination of the talented special effects staffs who provide each show with their state-of-the-art visual effects. And L.A. correspondent Michael Beeler goes on the set of STAR TREK: GENERATIONS to provide a preview of the movie adventures that are just beginning.

You'll note it has taken three writers to replace Mark A. Altman, the reporter who assembled our STAR TREK season guides in the past! As noted earlier this year, Altman is now the captain of his own magazine, *Sci Fi Universe*, in which his STAR TREK ramblings are still on view, making for an interesting contrast and recommended supplement to our own coverage.

Frederick S. Clarke



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COMING

By Dan Persons

High hopes and great ambitions this time around, as masters of their crafts initiate projects meant to reassert their primacy in the filmmaking world (and a certain well-regarded film periodical attempts to reintroduce a column that will glance at the farfuture of genre filmmaking).

AND THE STARS RISE...

RETURN OF THE JEDI had barely finished unspooling when stories started flying about what would next be in store for the members of the STAR WARS universe. In the decade that followed, the rumor mill barely let up, cranking out progressively more outlandish hints of big doings up at Skywalker ranch. My favorite, circa 1987: that, under the cover of a false production name, the next STAR WARS sequel was already in progress. The director: Ron Howard. The code name: WILLOW. Eh-hem.

Toss those rumours aside—Lucasfilm has finally confirmed what years of gossip have insisted: there will be another STAR WARS sequel. Or prequel, actually—three of 'em, according to representatives at Lucasfilm. Plotline is as yet undetermined, though it was confirmed that the films will focus

See-Threepio and millions of fans, breathing down George Lucas' neck for the sequels he promised to do.



on the doings of a "young Obi-Wan Kenobi and a young Darth Vader." Production is slated to begin in two to three years. Frank Darabont, who wrote Coppola's FRANKENSTEIN and has recently made his directing debut on Stephen King's THE SHAWSHANK REDEMPTION, has written the script for the first sequel from a story provided by Lucas.

And that's about all the studio will admit. Repeatedly falling back on the fact that the shows have yet to be scripted, Lucasfilm refuses to confirm any further rumors. Educated guesses can be made: that Lucas wants to have the first film out in time for the 20th anniversary of STAR WARS' debut, that the prequel will take place during the Clone Wars, and will focus on the disastrous training that compelled Anakin Skywalker, father of Luke and Leia, to turn to the dark side of the Force. Other rumors—that all three films will be shot back-to-back and released before the year 2000; that the trilogy will largely feature a cast of unknowns; that the only other recurring characters aside from Obi-Wan and Darth Vader are C3PO and R2D2; that it will finally be revealed that Jabba the Hutt is Han Solo's uncle—are neither confirmed nor denied by Lucasfilm.

The most tantalizing rumor of all, though, is that, for either the first or second installment, George Lucas will cast off the mantle of film mogul, and return to the director's chair. As salutary as this news might be (especially for those of us who consider the original STAR WARS the best installment in the series), Lucasfilm will only state that their founder has not yet considered whom he'd like as director. Given the lag-time between now and the start of production, there's still plenty of room for hope.

What little else Lucasfilm would provide is this statement to explain why it has taken so long to mount the STAR

WARS follow-up: "There were two reasons: one was due to the number of projects that [Lucas] had that he wanted to do before he did the next STAR WARS. He has RED TAILS [a non-genre film about an all-black bomber corps during World War II] and THE RADIOLAND MURDERS and THE YOUNG INDIANNA JONES CHRONICLES and all of those projects that he had wanted to do before. The other is that he has been working on the technology to bring it down to a cost that would make the next STAR WARS feasible." Whether this means that, like JURASSIC PARK, visual effects for the trilogy would rely heavily, or completely, on CGI, the company would not say.

While we're talking about optical effects, here's one further rumor mixing the plausible and the bizarre: that, prior to the new film's debut, there will be a theatrical re-release of the original STAR WARS trilogy. That's the plausible part. What gives one pause is the indication that each film will first be revised, soup-ing-up the visuals with brand-new special effects. While Lucasfilm does admit that the concept of re-shooting effects for the original films has "been discussed," they claim they're still a long way off from making a final decision. If they do decide to go ahead with the plan, is there any way we can convince them to replace the Ewoks with something interesting?

THE GREATEST EEDIOT OF THEM ALL...

John Kricfalusi is tired of waiting. Thwarted in his plans to restart his superhero parody, HE-HOG, THE ATOMIC PIG, for the USA Network and to retool the FLINTSTONES' prehistoric gumshoe Perry Gunnite for Hanna-Barbera, the creator of REN AND STIMPY has decided to dip into the coffers of his Spumco production company, personally financing the first three installments of a series featuring his much-talked-

about but never-seen signature character, Jimmy. The first cartoon, JIMMY'S IMPOSSIBLE ACCIDENTS, should be ready for release by mid-1995.

Now working with a smaller crew, Kricfalusi said the new cartoons will be created totally within the walls of his animation studio, rather than being produced by overseas houses. "They're going to be full animation," the director explained. "Everything we've done for entertainment has been animated by other companies, like Carbunkle [in Canada] and Rough Draft [in Korea]. But since we call ourselves an animation studio, we need to form an animation department. We want to train and develop a whole style of animation that is as funny in the way it moves as it is in the way it's drawn and written. That hasn't happened yet; nobody is doing that. Carbunkle animated some stuff that was pretty funny...the way the scene was animated was entertaining in itself. That's what we want to do more of."

The eight-minute JIMMY'S IMPOSSIBLE ACCIDENTS is, by Kricfalusi's account, "the simplest story," and will serve, in its recounting of a typical, calamitous day in the life of Jimmy the Idiot Boy (the character's name having been unrefined from the previous "Jimmy the Hapless Kid" at the behest of those ultimate arbiters of public taste, the T-shirt manufacturers), as introduction to the new toon on the block. The two subsequent entries will broaden the Jimmy universe: JIMMY MAKES A FRIEND introducing the character's girlfriend, Sody Pop ("She makes Betty and Veronica look like your dad," said Kricfalusi); JIMMY'S BIG DATE adding Sody's dad to the mix. Keeping his ambitions high, Kricfalusi claims he will forgo the standard film-fest circuit, and will try to interest either a studio or a theater chain into using the cartoons as accompaniments for feature releases.

ATTRACTIONS

Meanwhile, Kricfalusi is counting on the income from a couple of non-film projects to keep the Jimmy series going. Coming up by the end of the year is both a line of Spumco paint-by-numbers sets (sample title: "Jimmy's Brain Seizure"), and Comic Book, a monthly title distributed by Marvel, featuring Jimmy, Sody, and the incendiary George Liquor. Given the mammoth expense involved in mounting an animated series, Kricfalusi admitted that every cent brought in by these projects is desperately needed: "We're doing this because we have to do this. Somebody has to do this. I can't stand it anymore. I want to see some cartoons that entertain me. Since no one else is doing it, we'll do it ourselves."

Kricfalusi isn't the only one planning a full-frontal assault on Toontown. Word has it that Steven Spielberg, buoyed by the phenomenal success of AN-IMANIACS (yes, even with "Chicken Boo"), is planning yet another cartoon series, this time slated for Warner Bros' fifth network (by the way, between Paramount and WB, how many "fifth networks" are we getting these days?).

Meanwhile, expatriate director Roman Polanski is planning to direct his first cartoon feature (provided you don't count BITTER MOON). If script and a one-minute pilot by animation director Graham Ralph please him, Polanski will helm a film based on Italian artist Milo Manara's DECLIC, about a TV remote that compels women to act out its owner's sexual fantasies. No, you didn't see that on the Playboy Channel last week.

TRAILERS

First person in line at the L.A. Office of Unemployment: the Warners marketing guy who came up with the title BATMAN FOREVER. After the departure of director Tim Burton (replaced by Joel Schumacher), Riddler-hopeful Robin Williams (THE MASK's Jim Car-



Jimmy, the Idiot Boy as Mr. Atomic, starring in his own theatrical cartoon short from REN & STIMPY creator John Kricfalusi, to open in mid-1995.

rey will assay the role) and the Dark Knight himself, Michael Keaton (Val Kilmer has agreed to don the black rubber suit), it's become all too clear that nothing in this world, not even a profitable franchise, is forever.

Perhaps fortunately, Batman isn't the only 2-D entity soon to be reincarnated in flesh-and-blood form. Also in the works are big screen adaptations of Marvel's IRONMAN, Entity's ZEN, Classics International's THE BADGER, and Harvey's CASPER (that last a big-budget effort from Amblin), as well as MODESTY BLAISE and JUDGE DREDD (Sly Stallone is starring in the latter). Most tantalizing news in this area is that Silver Productions is considering big-screen treatment for V FOR VENDETTA, Alan Moore's masterful, intensely bleak, graphic novel of a crime-fighter in a Guy Fawkes mask who wreaks havoc in a near-future, neo-fascist Great Britain (yes, Margaret Thatcher was hated that much). Film is still in development; production will likely begin as soon as they find someone in Hollywood who knows who Guy Fawkes is.

Sean Connery will do the voice of a Phil Tippett-animated dragon in Universal's DRAGONHEART, produced by Rafaella DeLaurentiis and

starring Dennis Quaid and Mike Thewlis...TEKWAR is going from TV movie to full-fledged series, to be shot in Canada and slated for the '94/'95 season...Whitney Houston is in big demand for genre projects. CBS is seeking her to star in a new version of Rodgers and Hammerstein's CINDERELLA. Meanwhile, Disney wants her for their remake of THE BISHOP'S WIFE, a theatrical project also starring Lawrence Fishburne as the bishop of the title, and Denzel Washington as an angel swayed from his divine mission by an unfortunate infatuation with, yes, the bishop's wife.

Upcoming Disney animated features in development: POC-AHONTAS, THE HUNCHBACK OF NOTRE DAME (the title character to likely be voiced by Meat Loaf), and something called FANTASIA CONTINUED (well, they did promise that the video release would be the last you'd see of the original)... Don Bluth and Gary Goldman (AN AMERICAN TALE, THUMBELINA) have signed on with the new Fox family feature unit. First effort is scheduled for Christmas 1996, though no title has been announced. Meanwhile, MGM will release THE PEBBLE AND THE PENGUIN—a feature from the Dublin-based

Don Bluth Ireland, Ltd.—in 1995.

TALES FROM THE CRYPT seems to have given new life to the genre anthology. MGM has announced a revival of THE OUTER LIMITS, with a two-hour debut on Showtime and 20 one-hour episodes to follow. Meanwhile, Miramax will produce TALES FOR TOMORROW, a theatrical antho of three SF stories, produced by CLOSE ENCOUNTERS OF THE THIRD KIND's Michael Phillips. Don't think it's going to stop with INTERVIEW WITH THE VAMPIRE. On the way: more blood-sucking fun with Concorde's BLOODTIES; Ministry of Film's THE VAMPIRE'S EMBRACE; DIVA director Jean-Jacques Beineix's TOMORROW IS ANOTHER NIGHT; and Eddie Murphy's A VAMPIRE IN BROOKLYN. Wes Craven is slated to direct the latter.

Saban Entertainment—the production company best known for the MIGHTY MORPHIN POWER RANGERS and X-MEN TV series—has announced the 1995 release of MASADA, a musical about an Israeli fortress where the inhabitants killed themselves rather than be taken as slaves. Rumors that KEVORKIAN: THE ROCK OPERA is next up haven't been confirmed.

BE AFRAID BE VERY AFRAID.

And let's not forget these anxiously awaited features:

BABE—Australian film about a talking pig. (Ohhhhhhhhhhhh...)

BEAVIS AND BUTT-HEAD—Mike Judge wants this to be live-action. (Nooooo-ooooo...)

BARNEY—David Geffen is producing. (Pleeeeeeeeeeease...)

and, of course,

MIGHTY MORPHIN POWER RANGERS—(AIIIIIIIEEEEEEEEEEE...)

MARY SHELLEY'S FRANKENST

Kenneth Branagh directs Robert DeNiro's

By Alan Jones

"I busied myself to think of a story...which would speak to the mysterious fears of our nature and awaken thrilling horror—one to make the reader dread to look around, to curdle the blood, and quicken the beatings of the heart."

So wrote Mary Wollstonecraft Shelley in 1831 when, by popular consent, the most famous English horror novel of all time was first published. *Frankenstein; or, The Modern Prometheus* was written at the request of Lord Byron with whom 18-year-old Mary, and her lover Percy Bysshe Shelley, spent a great deal of time. Stemming from one particular brainstorming session at the Villa Diodati on the shores of Lake Geneva in 1816 where Byron's guests, including Claire Clairmont and Doctor John Polidori, passed the time scribbling ghost stories, *Frankenstein* has endured in every medium to form the basis for one of the most notable strands in horror film history.

From Thomas Edison's first *FRANKENSTEIN* in 1910 and James Whale's classic 1931 version for Universal, through to the '50's Hammer revival with *THE CURSE OF FRANKENSTEIN* and Andy Warhol's 3D revision in 1973, Shelley's study in Gothic terror has become the virtual blueprint for all "Science vs. Nature fables, Man playing God warnings, and Experiment At Your Peril" allegories.

Now, after Columbia Pictures' enormous artistic and commercial success with Fran-



The shadow of DeNiro's "creature" looms large over Helena Bonham Carter as Frankenstein's bride, Elizabeth.

cis Ford Coppola's *BRAM STOKER'S DRACULA*, the director's American Zoetrope company has joined up with Tristar Pictures for yet another interpretation of the spine-chiller about over-reaching ambition and fatal retribution. Produced by Coppola, James V. Hart (*DRACULA* writer and co-producer) and John Veitch (former worldwide head of production at Columbia Pictures), *MARY SHELLEY'S FRANKENSTEIN* began shooting at Shepperton Studios in the United Kingdom on October 21, 1993, from a script by Steph Lady and Frank Dar-

about, under the direction of Kenneth Branagh, whom mavens call the modern ambassador of the British film industry. Columbia opens the film nationwide on November 4th.

With *HENRY V*, the Hitchcockian fantasy *DEAD AGAIN*, *PETER'S FRIENDS* and *MUCH ADO ABOUT NOTHING* under his directing belt, Branagh also steps in front of the cameras as Victor Frankenstein, whose all-consuming desire to know the unknowable sweeps him into a living nightmare. Shelley's influential myth of Frankenstein creating a Man which then turns

on him, killing those he loves, and making his life a misery, Branagh termed, "a romantic and passionate epic, a love story with the central horror being the breakdown in family life."

Starring opposite Branagh are Helena Bonham Carter as Elizabeth, Victor's childhood sweetheart, Tom Hulce, Aidan Quinn, John Cleese, Ian Holm, Richard Briers, Robert Hardy, Cherie Lunghi, and, playing Justine, who holds a torch for Victor, newcomer Trevyn McDowell. Following in the mighty footsteps of Boris Karloff, and to much lesser degrees Lon Chaney Jr., Glenn

S EIN

creature."

Strange and Christopher Lee, Robert De Niro plays the Creature, the result of Frankenstein's evil experiments, who is depicted in this \$45 million retelling as a being of intelligence and emotion, with the volatile potential for amazing good, or monstrous evil.

The genesis of the FRANKENSTEIN project began as Coppola was putting the finishing touches to BRAM STOKER'S DRACULA in 1992. Recalled producer John Veitch, "Steph Lady's script had been submitted to Tristar by Jim [Hart] and Francis as some sort of sequel to DRACULA, and they asked if I'd like to get involved. Originally, there was talk about spinning off Anthony Hopkins' Van Helsing character into another adventure debunking spiritualism and ghostly phenomena. But I read the FRANKENSTEIN script, found it intriguing, and felt the same sort of production value and large-scale commitment could probably work in the story's favor, as it did with DRACULA."

But Veitch was initially reluctant about the wisdom of following DRACULA so rapidly with another classic horror tale, "Until I heard of their plan to offer it to Kenneth Branagh," said Veitch.

Branagh himself was surprised when Tristar approached him about doing the FRANKENSTEIN project. Noted the director, "I'd heard it was being developed by Francis as the second film he'd direct in a proposed Gothic trilogy, ending with a new version of THE WOLF MAN. But, as he felt



"It's alive! It's alive!" Branagh in the role of Dr. Frankenstein, the medical genius who tempts providence by creating a man.

FRANKENSTEIN

MAKING UP DENIRO

Daniel Parker revises the look of a horror classic.

By Alan Jones

The responsibility of designing and executing the prosthetics for Victor Frankenstein's 'Patchwork Man' creation, played by Robert De Niro, fell to 33-year-old Daniel Parker, the son of veteran make-up man Charlie Parker, who worked on *BEN-HUR* and 2001. Parker is one-third of the Animated Extras company whose diverse credits include *LIFEFORCE*, *CITY OF JOY*, *HOW TO GET AHEAD IN ADVERTISING*, *DREAM DEMON*, and *LITTLE SHOP OF HORRORS*. More recently, they worked on *LITTLE BUDDHA* and *DEATH MACHINE*, and are currently involved on Stephen Frears' redefinition of the Jekyll and Hyde tale, *MARY REILLY*, starring Julia Roberts and John Malkovich.



DeNiro's other horror, *CAPE FEAR*'s psycho.

"We started up Animated Extras solely to do high quality work at a reasonable price," stated Parker. "My partner, Nick Williams and I, started the company off with \$350 each, and then begged and borrowed whatever else we needed.

Pauline Fowler was a sculptor we met on the first job we ever did, so she later became a partner as well. That way, we had all three areas totally covered; Nick handled the mechanical effects side, Pauline the sculpts, and me the make-ups and prosthetic sculpts."

The *FRANKENSTEIN* project arose thanks to the recommendation of fellow make-up man Paul Engelen. "He's a wonderful friend of mine, and had worked with Kenneth Branagh before on *MUCH ADO ABOUT NOTHING*," said Parker. "He simply put me forward for the job and that really was that. He handled the straight make-ups while I did the prosthetics, so we co-chiefed *FRANKENSTEIN* together.

"Then there was the first meeting with Robert De Niro although, naturally, it was more a case of him being able to get on with me, rather than vice versa. I don't have a problem getting on with people, so that was fine too. At the particular point I met



DeNiro's "creature" makeup by Daniel Parker.

De Niro, all these exciting ideas were going through my head as to what I could do make-up wise. After all, I was redesigning one of the most famous make-ups in movie history, and I was relishing it. So when De Niro came into our Shepperton workshop for the first time, before I knew what I was doing, I started pulling his face around. I think that was one of the things he liked about me. I went straight for it, without messing around or treating him as anything special.

"Everybody was in complete agreement from the start that the Creature was a man made up of other men," said Parker. "He was not a monster. He was always referred to as 'The Creature' in the script and was written as a very sympathetic character. Although there have been many different versions of Mary Shelley's creature throughout film history, it never occurred to any of us to copy any past designs. Rethinking the concept completely wasn't a problem, it was a challenge. The original Jack Pierce make-up for Boris Karloff in the 1931 classic was a wonderful piece of work, but it doesn't really make sense, does it? The

thing about our *FRANKENSTEIN* is it does make sense, or rather perhaps a hell of a lot more in context."

As a result, an enormous amount of research went into designing the Creature according to Parker. "I spent months with my nose in anatomical and medical textbooks, going through the Wellcome Institute's files on period surgery, and doing endless drawings. God knows how many I did! But everything is based on proper surgical procedures, even though we're talking fiction. Obviously, it isn't possible to bring a man back to life in such a sewn-up condition, but, with regards to all the sculpting and stitchwork where the skin is pulled together, I've had surgeons come in and say 'Wow, that looks so real.' All a bit frightening when you think about it!"

Parker was pleased with the freedom to express his radical ideas. "At last, a British technician could compete with his stateside equivalents and have carte blanche to carry out his theories," said Parker. "Doing any sort of *FRANKENSTEIN* project was something that hadn't even occurred to me, but ideas I'd formulated for years neatly fitted the format. I'm a champion of what I call 'soft mechanics.' These are prosthetic systems that work off the body using nothing metallic or hard inside them. What happens underneath you transfers to the outside; you transfer the entire body movement and even enlarge on it." □

Parker with *FRANKENSTEIN*'s makeup designs, a man stitched together from parts of other men.





Frankenstein pursues his creation to the frigid North Pole, recreated on the soundstages of England's Shepperton Studios just outside London.

he'd mined his imagination enough for the moment with DRACULA, he wanted another director to take over. As a courtesy, I read Steph Lady's script and liked it, but before making any concrete decision about directing, I felt I ought to read Shelley's novel first. And I couldn't believe how good the book was. I absolutely loved it, and realized Lady's script didn't go far enough with the larger-than-life Gothic fairy tale. I told Tristar they'd have to go back to basics and start all over again if they wanted me to tackle it."

That was in October, 1992, and Tristar agreed to Branagh's condition by asking writer Frank Darabont to revise Lady's original draft. Darabont, writer of THE BLOB remake and THE FLY II, said he didn't care for Lady's script. "Although FRANKENSTEIN was a favorite book of mine, I hadn't read it in years," said Darabont. "The first thing I did before taking on the assignment was go back and re-read it. I was shocked at how timeless it was. The themes, the concepts being discussed, the subtext;

nothing in that book has died out or become obsolete. Okay, the storytelling was antiquated and I knew it would be a challenge to eliminate that. But I was willing to try. There's another problem with the book too. It's what Stephen King has always said about it: "You have to get past all the coincidences to enjoy it!" Coincidences never

work in movie terms, and that was yet another interesting minefield to wade through."

Soon Darabont and Branagh met in London. They agreed to emphasize the romantic element of the book and elaborate on its eroticism. "The great thing about the book, is it works on so many thematic layers. You can read anything into it,

and you'd always be right! It's about child abuse and the abandoning of parental responsibilities. It's arrogant Man seeking to find out the mysteries of God. And yes, it's all about the meaning of life. Another aspect Ken was clear on, was the tragedy, the real horror of FRANKENSTEIN, had to come from the heart and soul." □

Villagers mourn the death of a young girl drowned by the creature. TriStar opens their horror classic November 4.



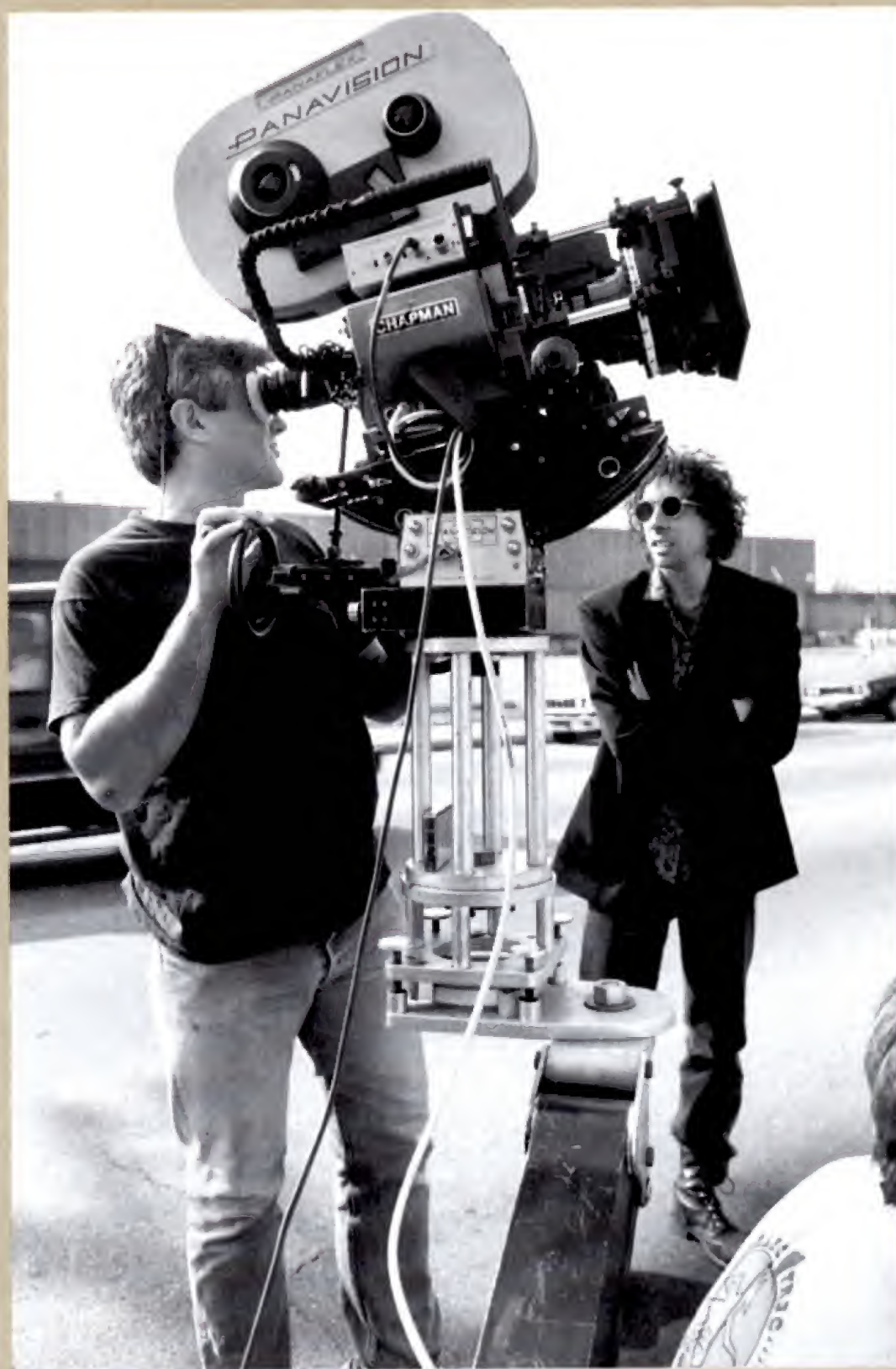
TIM BURTON'S ED WOOD

Filming Burton's homage to the hack who created PLAN 9 FROM OUTER SPACE.

By Lawrence French

The story of Tim Burton's ED WOOD concerns itself mostly with Wood's humorous struggles in attempting to get his three best-known movies made, and his poignant friendship with Bela Lugosi. Johnny Depp, who first worked with Burton on EDWARD SCISSORHANDS, plays Wood, who is described in the script as follows: "Larger-than-life charismatic, confident, Errol Flynn-style handsome, Ed is a human magnet. He's a classically flawed optimist: sweet and well-intentioned, yet doomed by his demons within." Touchstone Pictures opened Burton's black-and-white ode to the "worst filmmaker of all time" nationwide October 7.

Burton's first exposure to Ed Wood came when he was growing up in Burbank, California and saw PLAN 9 FROM OUTER SPACE. "I lived near the Burbank Airport and a cemetery," recalled Burton. "So in PLAN 9 when they go to the cemetery and all of that, it was like this is real, this is actually happening. That's what gave PLAN 9 its most immediate and crucial impact to me. It was all happening, right down the street from where I lived! I kept looking for blinding lights outside of my window."



Burton sets up a shot during filming in Los Angeles, working with a Disney budget considerably higher than Wood's traditionally shoestring efforts.

Later Burton saw Wood's GLEN OR GLENDA and BRIDE OF THE MONSTER and felt they had a weird sort of integrity to them. "Although the movies are chided for being all over the place, in a strange way they are very consistent," said Burton. "The writing has a kind of weird poetry to it. There's the change from light to dark and all of the other things make them stand apart. They certainly stick with you."

Among the more bizarre aspects of Wood's life was his fondness for putting on women's clothes, and his fetish for Angora sweaters. Despite being a transvestite, Wood was decidedly heterosexual and even borrowed clothing from his girlfriends, often without their knowledge. Depp apparently had no reservations about doing a part some actors wouldn't dream of touching. Just think of Tom Cruise's reaction if he were offered the role. (Cruise supposedly turned down the role of Edward Scissorhands, because the character wasn't masculine enough). "Johnny was into the part," said Burton. "He's a risk-taker. I think he'd feel more uncomfortable playing the handsome, young hero in some action-adventure movie. He's more comfortable in high heels. We couldn't keep him out of the women's cloth-

BURTON ON WOOD

“Although Wood’s movies are chided for being all over the place, in a strange way they are very consistent. The writing has a weird poetry to it. They stick with you.”

ing!” (Despite Depp’s coverage, Touchstone publicity and marketing execs were a bit timid, outlawing publicity photos of Depp in drag prior to the film’s release.)

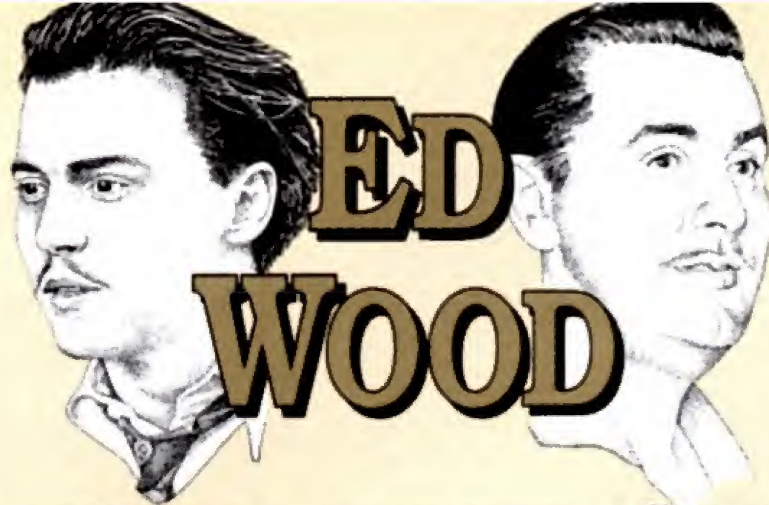
The authors of the ED WOOD script, Larry Karaszewski and Scott Alexander, marvelled at the risks Depp took in playing Wood. “Johnny was very brave about the cross-dressing,” said Karaszewski. “I can’t think of any major actor who has dared to do this before. It’s very real, played quite seriously, as a part of his personality. There’s nothing effeminate about it. It’s not campy, it’s not MRS. DOUBTFIRE. It’s not like Jack Lemmon in SOME LIKE IT HOT, where he’s swishing around in high-heels. It’s just who he is, take it or leave it.”

Unfortunately, Karaszewski and Alexander cut one of Depp’s funniest scenes of cross-dressing, due to production considerations. Wood has just married a young girl he barely knows, and on their honeymoon night his new bride is horrified

Milla Nurmi as the real Vampira on the set of PLAN 9 in 1956, Wood’s “worst film ever.”

Lisa Marie as Vampira, the '50s TV horror movie host Wood starred with Bela Lugosi in PLAN 9 FROM OUTER SPACE. Disney opened the film October 7.





WRITING THE SCRIPT

How a would-be documentary turned quirky biopic.

By Lawrence French

Proposal for a documentary film: **THE MAN IN THE ANGORA SWEATER**, the behind-the-scenes story of Edward D. Wood, Jr., his fall and rise. By Scott Alexander, co-author with Larry Karaszewski of the screenplay for Touchstone Pictures fall release **ED WOOD**.

Alexander remembered first becoming interested in Ed Wood's life during his college days at USC film school, where he and Karaszewski first met as roommates. "I put together this documentary film proposal, for a school project," he said. "It involved creating the illusion of a complete production, all ready to go. I forged a lot of letters from people, like Vampira and Lyle Talbot, saying that they'd be happy to appear in my movie! The whole thing was very ridiculous. Tracking down all those people years later would have been a lot of work, and the class was really just a big fraud."

However Alexander and Karaszewski started writing scripts together and always kept the idea of an Ed Wood biopic in the back of their minds. "Ever since 1982 we would clip articles on anything relating to Ed," said Karaszewski, "although I don't think *Cinefantastique* ever did anything on him. Ed was too low-brow for you guys."

Then in 1992 after Rudolph Grey's biography of Wood, *Nightmare of Ecstasy*, was published, Karaszewski and Alexander wrote a 10-page treatment and asked their film school friend, Michael Lehmann to direct it. Lehmann



Scriptwriters Scott Alexander (l) and Larry Karaszewski, turned their idea for a Wood documentary into a screenplay that captured Burton's attention.

in turn took it to Denise DiNovi, who had produced **HEATHERS** for him.

"Denise had been effective in getting some strange movies made," said Alexander. "We knew this was going to be a tough sell, so we wanted to surround ourselves with people who would understand it. Michael thought maybe Denise and Tim Burton would produce it. So we gave Denise and Tim this whole little package of Ed Wood material, including our 10-page treatment and *Nightmare of Ecstasy*. Tim came back and said, 'I'd love to read a script.' Naturally we were excited at the prospect of having Tim Burton read our script, so we went off and wrote the screenplay in six weeks, on spec. Then after he read the script, Tim said, 'not only do I want to produce this, but I want to direct it as well.' Tim had a meeting with Michael and they agreed to swap places, because

Michael was about to start directing **AIRHEADS**."

With Burton's clout, the project became a reality and the writers never even did a rewrite on their first draft screenplay. "The only revising we did," said Alexander, "was to accommodate Bill Murray's schedule, and the cutting of two scenes, to bring the budget down. There's a scene of the cast & crew screening of **GLEN OR GLENDA** that was cut, as was Ed's quickie marriage to Norma McCarty."

Even Burton's input into the script was minimal. "The only note Tim gave to us," said Karaszewski, "was to be real careful with the cross-dressing. Don't let it get too silly. All the actors did it line for line, exactly the way we wrote it. It was a beautiful experience for us. We'd just show up on the set and see our dreams come true."

Alexander and Karaszewski claim that the script is as true to

life as can be ascertained from the sometimes conflicting stories told by Wood's friends and associates. Besides *Nightmare of Ecstasy*, the authors read two biographies of Bela Lugosi, *The Count* by Arthur Lennig, and *Lugosi: The Man Behind the Cape* by Robert Cremer.

"We think it's pretty accurate and sticks to the facts," claimed Alexander. "Most Hollywood bio pictures, like **HOFFA** or **FRANCES**, invent a lot of characters, and it's usually a case of them trying to get a feel of what their lives are like, as opposed to actually using the events in the characters lives. We didn't invent any characters, and the people who knew Ed that read our script, like Paul Marco and Greg Walcott, said, 'You got it right. That's how it happened.'"

Where the writers admit to using dramatic license was in scenes where the characters first meet each other. "We didn't know how Tor Johnson met Ed, or how Bela met Ed," explained Karaszewski, "so all of the meetings are made up. Ed meeting Bela in a coffin in a mortuary is complete bullshit. Some magazine, like *Esquire* or *GQ* actually said that that's how it happened! But these characters were all such eccentrics, you never know if what they were saying was true or not."

The writing duo laughed at the thought that some of the bizarre events in the story might be considered too broad if they were writing a fictitious script. "People would say, 'Come on, they didn't really jump in a swimming pool to get baptized,'" noted Karaszewski, about the scene where the Bap-



Johnny Depp as Ed Wood bangs out a script for Bela Lugosi (Martin Landau) in Burton's offbeat "buddy picture".

tist backers of PLAN 9 insisted Wood and his colleagues get religion. "That's the great thing about doing a biopic. It gave us the freedom to get away with things that don't necessarily make narrative sense. Doing true stories, like GOODFEL-LAS and JFK, is almost the only way to escape from Hollywood formula filmmaking these days. Because it actually happened things don't have to be so cookie-cutter, and it's much more interesting that way."

One scene that the writers definitely invented was Ed Wood's chance encounter with Orson Welles. "That was the one major bit of hoey in the movie," explained Karaszewski. "We said to ourselves, what would happen if the best director in the world met the worst director. The more we thought about it, the more we realized they were in exactly the same shoes. Orson couldn't get a movie made to save his life. He was shooting just like Ed, with short-ends and just throwing things together. He'd have to start and stop over a period of years, as he got the money. Ed was trying to emulate Welles, and there are some interesting parallels. Ed as a young guy was writing, directing, acting, and producing GLEN OR GLENDA, just like Orson did on CITIZEN KANE. He even had his own little group of actors, just like Welles' Mercury

Theater. They weren't in the same league as Joseph Cotten and Everett Sloane, but who would you rather hang out with—Paul Marco or Agnes Moorehead? That's a tough decision to make."

Looking at Wood's movies, Karaszewski and Alexander found that despite all their faults, they did contain certain underlying themes. "There's a major message of tolerance," noted Karaszewski. "Try to be understanding of others. Don't make fun of people just because they dress in women's clothing. Don't judge aliens, just because they're attempting to bring the dead back to life!"

Laughed Karaszewski, "Actually, Danny Peary wrote an essay in *Cult Movies* where he looks at PLAN 9 as a subversive film. He claims that Wood had to hide his message in an outer space picture so he wouldn't be arrested. There's that speech the alien gives, where he said human beings aren't ready to have nuclear power, because 'they're stupid, stupid, stupid.' Everyone laughs at that line, but what's the reaction from the human character? He punches the alien! It just proves what the alien was saying, humans can't control their anger, and shouldn't have a toy like a nuclear bomb."

Alexander complimented Burton for the way he directed the recreation of that scene. "When the actor playing Greg

Walcott punches the alien, he falls out of frame, and a big puff of smoke comes up out of the corner. You don't understand what happened, because Tim shot it from a high angle. It happens off-screen, so there's no context to this puff of smoke. In the real PLAN 9 the alien falls into the control panel, which is where the smoke comes from. Here you don't even know what happened. He could have melted off-screen! I thought that was very funny. A lot of the recreations are like that. Whenever we had a scene on the set, we tried to have some bit of drama happening off the set, so you're seeing them in a different light, with Ed and the crew in the background."

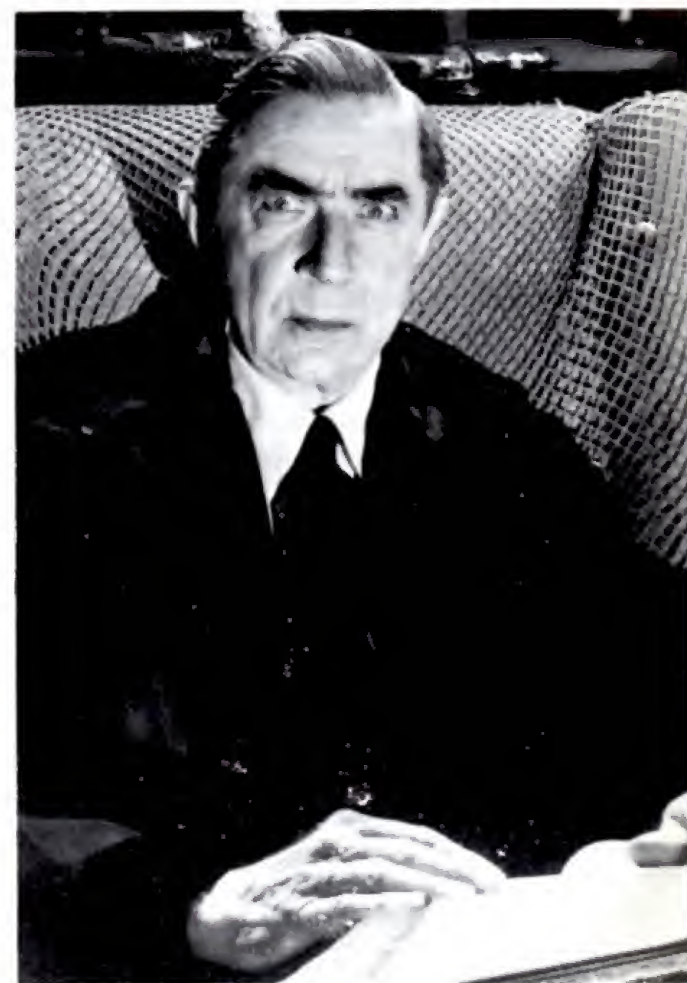
When the writers saw the rough-cut of ED WOOD for the first time, they were extremely pleased, and are now anxious to see how audiences will respond. "The scenes play funnier than anyone expected," said Alexander. "It will be interesting to see if audiences find it to be a laugh-riot, or a serious story of this troubled individual. It's all mixed up. They're messing up so badly it's funny, but you like the characters so much, it hurts. You wish Ed would get his lucky break, and you hope Bela will make his come-back. I think it's much more commercial than anyone realizes. People going to see it will have a real good time." □

to discover Eddie wearing a bra underneath his shirt! Ed pleads with his wife to be compassionate and understanding, but instead she flees their motel room in hysterics, calling him "perverted."

"That was one of the best scenes in the script," lamented Alexander. "It was a bummer when we decided to cut it. We needed to lower the budget, so we lifted two scenes to bring the shooting schedule down by a week. Tim said, 'We'll lose whatever you think is best.' That scene got lifted because taking it out didn't effect anything else. You only see his wife that one time, and we were afraid if we cut any of the other character's scenes, the movie might start to unravel."

Despite the cutting, there are still plenty of daring scenes left for Depp to perform. "Nobody will come out of the movie and say, 'Johnny didn't go far enough,'" claimed Karaszewski. "He does a strip-tease with an Angora wrap, and pulls out his...false teeth. It's all quite disturbing." Alexander added, "We couldn't be happier with Johnny's performance. People are going to be surprised, because he hasn't really done a lot of talking in his movies. BENNY & JOON and EDWARD SCISSORHANDS are both very quiet roles. In ED WOOD he's in every scene and his

Bela Lugosi as the mad scientist in Wood's GLEN OR GLENDA, an odd plea for tolerance of transvestism.



“I felt a little like Ed Wood,” said Burton about Sony putting his film in turn-around. “It was a weird time. I felt like I was in some kind of weird parallel universe.”



Johnny Depp as Ed Wood, screening dailies. Inset: The real Wood, mid-'50s, Errol Flynn handsome.

mouth is going all the time.”

Bill Murray plays Bunny Breckinridge, one of Wood's transvestite friends, who plans to have a sex-change operation in Mexico, and then marry his male secretary. He also plays the campy alien ruler in *PLAN 9 FROM OUTER SPACE*. “Bill was great,” said Burton. “He sort of flits in and out of the movie, just as I'm sure Bunny Breckinridge did in real life. He's a very interesting actor who is both funny and subtle. It's a shame you can't see him do six takes of a scene, and see how he does it differently each time. That's a pleasure only the editors and I get to see. He has a little scene in *PLAN 9* where he had the idea to treat his speech like it was Shakespeare. It's very good.”

Sarah Jessica Parker plays Wood's girlfriend and leading lady in *GLEN OR GLENDA*, Dolores Fuller. “Dolores Fuller is by far the worst actress I've ever seen,” commented Martin Landau, who plays Bela Lugosi. “Judging from her performances one would think she was lobotomized at the age of 10! How can you be that bad? In *GLEN OR GLENDA* Ed Wood is no great actor, but she is just abysmal!”

Landau's daughter, Juliet Landau, plays Loretta King, a would-be actress who convinces Ed Wood to hire her as

the leading lady for *BRIDE OF THE MONSTER*. Wood dumps Dolores Fuller from the part, thinking Loretta King will invest money in his film. “She has one scene that's incredible,” said production designer Tom Duffield. “She plays this woman who's afraid of fluids. She can't have any liquids, and you really believe her.”

“It's hard to imagine how she survived all those years without any liquid,” laughed Burton. “Anytime you hear about these people, it's hard to know what the truth of the matter really is.”

Landau added that his daughter was cast without any help from him. “She plays the part in an interesting way, because you don't know if she's full of guile, or guileless. She talks Ed into giving her the leading role in the movie, and you don't know if she's an innocent, or she's out-conning this con-man.”

Landau plays Lugosi in the last years of his life, when he had been a morphine addict for many years, as well as an alcoholic. “The character is very tragic, and at the same time very funny,” said Landau. “It covers the period of 1952 to 1956 when Lugosi's luck in Hollywood had really run out. There are times, like when he goes into the hospital, that he's really ill, and it's amazing be-

cause I look very brittle and thin, and there are other times when he's very robust. He shoots-up and gets high, and he and Ed run around in a cemetery, and he said things like [in Lugosi's voice] ‘I am Dracula... I will live forever!’ We were able to play around with those scenes and have a good time.”

Obviously this is material slightly off the beaten path, and even a director with Tim Burton's track record had trouble getting the project financed. It was set to be made for a modest (by current Hollywood standards) \$18 million at Columbia, until studio chairman Mark Canton pulled the plug, due to Burton's refusal to shoot the film in color. Disney's Touchstone pictures had no such qualms, and quickly agreed to finance the project in black & white. Everyone connected with the film on the creative end, agreed that black & white was the correct choice.

Cinematographer Stefan Czapsky, who worked with Burton on *EDWARD SCISSORHANDS* and *BATMAN RETURNS* noted, “I just hope the movie is successful, so whoever is responsible for not making it at Columbia is at least em-

barrassed about letting it go. In a way though that's Hollywood. I mean look at Bela Lugosi. He couldn't get a job and died penniless! I don't think Hollywood has changed all that much from those days. Just think of the great directors who can't get hired nowadays, because they aren't in fashion. I think that's one of the good things about this story, because it has many modern day relevancies that still exist.”

Martin Landau agreed, saying, “This film really needs the black & white, to get the tackiness of the Ed Wood movies. It wouldn't have made sense to go from black & white to color. It was just wrong, but that's because there's a lot of creative executives who sit behind desks and know how to make great movies!”

Rick Baker, who did the initial makeup tests on Landau added, “Tim always wanted to make it in black & white, but the people at Sony said that black & white pictures don't make money. Tim felt, because of the time period and the fact that you're not used to seeing Lugosi in color, that it should be done in black & white, and I agreed with him.”

For Burton, Columbia's lack of faith in the project was espe-

Depp and projectionist Carmen Filpi, worried about the quality of the dailies.





Burton directs Depp and Juliet Landau on the set of his *BRIDE OF THE MONSTER* recreation. Inset: Tor Johnson rages in Wood's 1956 original.

cially disheartening. "I felt a little like Ed Wood," he said. "It was a weird time, trying to get the movie made, and I felt like I was in some sort of weird parallel universe in a way, because the only people that would do my projects were at Disney. I felt really good about Disney doing it though, because they were really into it, and they got the whole issue of how I wanted to do it. It's just a little strange, because I was surprised when Disney was into making it."

Scott Alexander remembered being slightly uneasy at Burton's insistence on black & white. "It was such an odd movie for the studio to be making in the first place, it seemed a little dangerous to us. We kept saying, 'Are you sure this isn't going to blow the deal?' Denise Di Novi, the film's producer, kept telling us, 'Don't you worry, Tim will get it made somehow.' Tim was so passionate for the material he would have made it even if he had to pay for it himself!"

Burton actually resisted shooting the film in black & white, but only for a short time. "The kind of feeling I had was that people would find it pretentious," explained Burton. "In black & white there's always the connotation that it's an art film. I didn't want that to happen, because I felt the characters should be the focus."

Scripter Larry Karaszewski notes that, "ED WOOD is probably the most conventionally commercial kind of black & white movie since *YOUNG FRANKENSTEIN* or *PAPER MOON*. It isn't using black & white to be arty (as in *RUMBLE FISH*) or depressing (as in *RAGING BULL*). It's simply using the black & white to capture a feel."

Shooting in black & white is something Burton is familiar with, having done his short films *VINCENT* and *FRANKENWEENIE* in the process. However, even some of Hollywood's most experienced craftsmen no longer have the chance

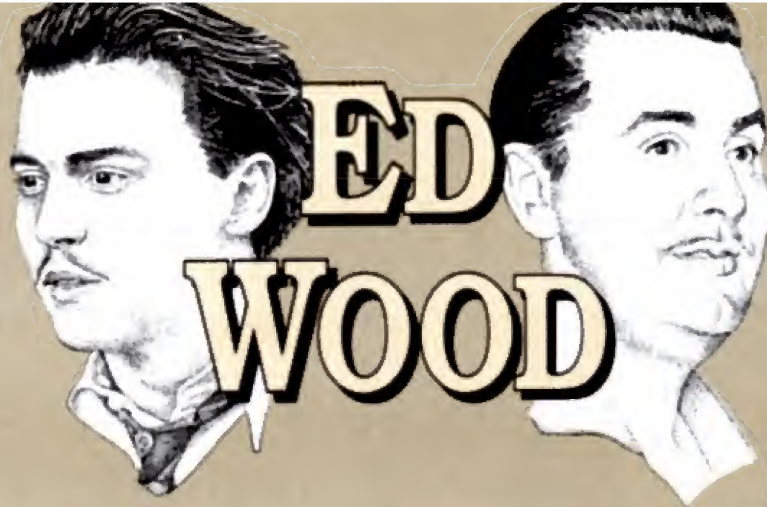


or challenge of working with black & white. In fact, it caused some additional problems for such key Burton collaborators as production designer Tom Duffield and cameraman Stefan Czapsky, both of whom had never worked in black & white.

"I talked with people who had done black & white before," said Duffield, and some said they designed the sets in color, some in shades of greys. I decided to do this movie in correct '50s type of colors, but keep in mind the contrast problems. I thought if we painted the sets in shades of grey, it would be too bland. It's nicer for the

actors if you keep the sets and wardrobe in color, because it will still work in black & white, and they appreciate it more. Then I had to take hundreds of Polaroids, to make sure the contrast and the compositions were correct for black & white."

The script for *ED WOOD* placed special emphasis on Wood's relationship with Bela Lugosi. In the movie, Wood first meets Lugosi during a chance encounter in a Hollywood Blvd. mortuary, where Lugosi was trying out coffins. "It seems ridiculous, but that actually happened," claimed Landau. The film then follows



CINEMATOGRAPHY

DP Stefan Czapsky on the filming in black & white.

By Lawrence French

To shoot ED WOOD, director Tim Burton called on cinematographer Stefan Czapsky, with whom he worked on EDWARD SCISSORHANDS and BATMAN RETURNS. When preparing to shoot the film, Czapsky recalled that Burton had a more lax approach than on their previous collaborations. "Tim had a philosophy that if he created a work situation like Ed Wood had, then something interesting would come out of that—a small crew putting together the work without very much preparation, or too much discussion," said Czapsky. "That's the nice thing about working with Tim, he trusts you and leaves you with a lot of freedom. Some directors like to talk a lot, but with Tim it's really very clear how he wants it to look. There is a lot of direction that happens in the best way, by providing you with the elements to work with, in terms of the costumes, the design, the scenery and the actors."

Czapsky feels today's market of mostly sequels and remakes demands conventional filmmaking technique. As an example Czapsky cited how normally a director might shoot a scene first in wide shot, followed by an over-the-shoulders shot, and then a close-up. "Tim doesn't work that way," said Czapsky. "It's not like there's some list of shots that is all drawn out, like the way you hear Hitchcock used to work. Tim is the exact opposite of that. He is creating on the spot.



Director of photography Stefan Czapsky (l) and Tim Burton during production.

You don't know until you arrive on the set what you're going to do, and that is more artistic and less mechanical.

"It makes the production people crazy, because they'd rather know what's going on, and feel that they're in charge. There's a certain amount of work on the call-sheet for the day, and you have to get that work done. That leads to tremendous pressure on directors to have shot lists and I think what you lose from that is the film being filtered through one person's sensibility.

"Tim is actually a very good person about making a decision on the set, on how he wants to shoot the scene. We'll usually go in and shoot either some kind of wide shot, or a moving shot that let's the actors do the scene uninterrupted. Then from that, he'll make a mental evaluation of what kind of coverage he wants to shoot. Sometimes if the scene is very satisfying,

he'll just leave it the way it is. At other times, he'll decide we need additional shots."

Working in this fashion, Burton seems to have taken a lesson from veteran directors like John Ford and Howard Hawks, who usually shot their movies so they could only be edited one way. "If they don't like how it comes out, there's not too much you can do about it," marveled Czapsky. "Tim does that to protect the integrity of his work. I don't think there's a lot of interference that goes on, but some of that may come from not having too many choices. You can't take a Tim Burton movie and re-edit it. You're just stuck with it."

Czapsky noted that "the substance of ED WOOD is really the Ed Wood-Bela Lugosi relationship. It's a good story, and in doing that part of the story, I was able to do the black & white photography that you dream about doing. I had a

chance to do some of the things I had been thinking about, and was able to create something very dramatic with the light and darkness."

Of course, much of the story focuses on the shabbiness of Wood's life, and of his ineptitude in making movies. "What was tricky," explained Czapsky, "was to be faithful in recreating the Ed Wood movies, and not be afraid to have four or five shadows, coming from one light source, or photographing it badly, yet still find room to make some extraordinary photography in the story of these people who make such bad movies.

There aren't a lot of Ed Wood movies, so stylistically, we had just three films to recreate, GLEN OR GLENDA, BRIDE OF THE MONSTER and PLAN 9 FROM OUTER SPACE.

"You don't want your work to look bad, but when we went to do the recreations it was really easy, because you just had to go for duplication. I really had to study the originals and figure out how to be a Xerox machine as much as possible. The challenge became to just embrace those scenes in all of their blandness and crudeness. It's funny, because we watched the films at screenings, and when you see them projected, they actually look much better than on video."

To obtain the foam rubber octopus used for BRIDE OF THE MONSTER, Burton has Wood and his cohorts rob a prop warehouse on the Republic Studios lot during the dead of night. The scene allowed Czapsky to go for some interesting



Martin Landau as Bela Lugosi wrestles a rubber octopus, a prop Wood stole, filming *BRIDE OF THE MONSTER*.

low-angle lighting with atmospheric shadows.

Because so few labs can process black & white film correctly, Czapsky suggested to Burton that the film be processed and printed at DuArt Labs in New York City, even though the film was being shot in Hollywood (DuArt did Woody Allen's black & white movies). "I wanted to do a more classical black & white film, with really rich, inky blacks and silvery highlights," exclaimed Czapsky. "You basically have two choices in film stock, fast and slow, and I shot tests with

both, but the fast film is very grainy in normal daylight, so I chose to shoot the whole movie with the slow film. What's funny about black & white is that it actually has less of a contrast range than color film. Things burn out all the time. In *SCHINDLER'S LIST*, the windows are burning out all the time, and I didn't want that happening in *ED WOOD*. I wanted to get a crisp high-contrast look, like in [Orson Welle's] *TOUCH OF EVIL* or [Carol Reed's] *THE THIRD MAN*."

Czapsky also cited the influence of *EDWARD SCIS-*

SORHANDS. "When I started to photograph *EDWARD SCIS-SORHANDS*, you had these bizarre people in bizarre clothes," said Czapsky, "and you weren't quite sure it was going to look interesting. Then you had the contrast between the fairy tale elements and the suburban neighborhoods. In *ED WOOD* it's similar to that, because we have two stories, the making of the Ed Wood movies, and the Bela Lugosi/Ed Wood relationship. I wanted to do something with the Ed and Bela part of the story that represented the best of black & white photography, and not make it seem totally separate from the recreations we were shooting. It was trying to combine great photography with crummy photography and make it fit together in one homogeneous movie.

"I tried to shoot the recreations in all of their ugliness. It's scary because people might not understand what you're trying to do. That's the drama of working on it, though. You can't be afraid of trying something new, or being trapped into doing just picturesque things, or things that are inherently beautiful. The way I looked at it, there were other opportunities where I had no limits on the photography." □

their subsequent friendship, which blossomed with the casting of Lugosi in three of Wood's movies, and lasted until Lugosi's death on August 16, 1956.

"Ed Wood's friendship with Lugosi is not that different than Tim's was with Vincent Price," said Landau. "They had great respect and camaraderie for each other and were very close."

Burton acknowledged the parallels between the friendship of Ed Wood and Bela Lugosi and his own friendship with Vincent Price. "There was a thematic element that I responded to," said Burton. "It's certainly not literal by any stretch of the imagination, but I do identify with those characters."

Recalled Landau, "I had heard that Tim took a copy of *THE NIGHTMARE BEFORE CHRISTMAS* over to Vincent's house the week before he died, and Johnny told me it didn't look like Vincent was going to make it for much longer."

In fact, the following week, on October 25th, Price did indeed pass away. At that time, Burton had yet to shoot the death and funeral of Bela Lugosi that will be portrayed in *ED WOOD*. Invariably, doing those scenes became more emotional for him. "It was very intense," said Burton softly, unable to go any further with his thoughts.

Remembering a lighter moment from Lugosi's funeral,

Johnny Depp as Ed Wood, filming a Hollywood party scene, Czapsky's recreation of the b&w '50s look.



Setting up a camera angle on Landau as Lugosi, trying out coffins for size.



Johnny Depp as Ed Wood, selling a Lisa Marie (Vampira) on the script for PLAN 9. Left: Milla Nurmi, the real Vampira, and pet rat in THE BEAT GENERATION (1959).



Martin Landau recalled being put in the coffin. "I start the movie trying out a coffin," laughed Landau, "and end the movie in a coffin. I actually got in the coffin in Dracula's cape, and they closed the coffin on top of me! It wasn't a pleasant feeling, because the coffin wasn't deep enough!"

Landau's role in the movie requires him to interact extensively with Johnny Depp as Ed Wood, and the two got along famously. "Johnny and I had a great rapport," exclaimed Landau. "He's got great instincts and a lot of street smarts. Sometimes I would make suggestions to him, if I thought it would help the scene and not be intrusive, because one doesn't want to interfere. I liked him a lot and we went to his club and hung out together."

Near the end of filming ED WOOD, the real-life

death by overdose of actor River Phoenix occurred at Depp's trendy L.A. nightclub. It strangely underlined the tragedy of Lugosi's own drug abuse, and his voluntary commitment for rehabilitation depicted in the film.

"The day after it happened, we had to work," remembered Landau. "Johnny was really terribly upset about it. He didn't even know Phoenix that well, but they made it sound like he was responsible. Obviously, Phoenix didn't take the drugs at the club, and Johnny can't be

Bunny (Bill Murray), Conrad Brooks (Brent Hinkley), Dolores (Sarah Jessica Parker), Ed (Johnny Depp) and Paul Marco (Max Casella) commiserate over their bad reviews.



LANDAU ON DEPP

"He's got great instincts and a lot of street smarts. I would make suggestions if I thought it would help the scene. I liked him a lot and we went to his club and hung out together."

responsible for what people do before they come to the club."

Before Landau started acting, he studied art at the Pratt Institute in New York, and worked as a cartoonist, giving him a background similar to Burton's, who studied drawing at CalArts. "I understood why the opening frame, and the rhythm of the camera moves were very important to Tim," said Landau. "He's got a great eye, and he wants the opening and closing frames of the sequence to be very clean and smooth."

Having worked with a stellar A-list of directors, such as Alfred Hitchcock (NORTH BY NORTHWEST), Joseph L. Mankiewicz (CLEOPATRA), Steven Spielberg, Woody Allen and now, Burton, Landau gives them all high marks. "They're all different, but they all allowed you a lot of freedom," said Landau. "I think 90% of directing is in the casting. If you have creative actors, you have to have trust and faith that they'll come up with things you didn't envision."

"Tim hardly said anything to me, but all directors work like that. Hitchcock never said a word to you. Woody [Allen] didn't say anything, either. My favorite Francis [Coppola] story was when I was doing a scene for TUCKER, and I said to Francis, 'We haven't shot the scene before this yet, and I can play it about ten different ways.' He looked at me and said, 'Martin, just pick the best one,' and walked away."

Landau relied on Burton's directions and looking at the dailies to learn how he best photographed as Lugosi. "It was good that I saw the dailies, because if something worked, I could learn from it," explained Landau. "If the key light was in the right place and I held my head the right way, that was important in making me look more like Lugosi. I could be more objective about it afterwards, but not while I was doing it. Tim would often say, 'If you could lower your head a little,' and we worked on that, until we got to a point that didn't bother anyone, even from dead on."

Cinematographer Stefan Czapsky noted that although there were discussions of how to best shoot Landau, there were no rules. "We tried to favor angles that made him look like Bela," said Czapsky, "but it wasn't anything unbreakable. I'm not as sensitive as [makeup designer] Rick [Baker] would be in having him look exactly like Bela, so when I looked at him acting, I really didn't see an angle that was bad on him. It had more to do with what was better from a pictorial or dramatic standpoint."

The film's opening prologue involves a typical Burton signature shot, where the camera moves in

continued on page 112

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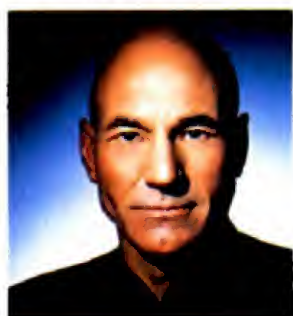
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STAR TREK GENERATIONS

Kirk and Picard are captains courageous as the next generation gets a movie gig.

*By Michael
Beeler*

"We were on the bridge of the *Enterprise* (NCC 1701) B, with all these new characters who are very young guys and girls playing various officers who deal with the ship," explained David Carson, the director of *STAR TREK: GENERATIONS*, about the filming of the first feature presentation of *THE NEXT GENERATION* cast, which will unite them with three of the classic characters from the original series. "We went through exhaustive interviews and auditions to get these people.

And, they had all come and done very good auditions. They were very strong, and very much like Starfleet people.

"Well, when we got them on their first rehearsal, with Bill Shatner and Scotty [James Doohan] and Chekov [Walter Koenig] they really did a very lamentable performance. And, I thought, these are not the guys I auditioned, these are not the people I hired. So, I got them together after Bill had left and said, 'Look we've got to get together with these consoles, you've got to learn to play them, and you have to be much stronger than you were. You all sort of went limp on me!' And, I



Kirk (William Shatner) gets blown into the 24th century of Picard & Co. In the film's prologue, piloting the lost *Enterprise* 1701B with classic shipmates Chekov and Scotty.

got a frank remark from one of them who said, 'Look you're English, first of all, so you don't understand what's it like for somebody at my age [the man must have been 30 or 35] to stand on the bridge of the *Enterprise* with Captain Kirk! I'm an actor, I've worked with stars but this is an emotional experience. This man is an icon, he's part of American mythology!' These people were in awe of him."

Scheduled for release on Thanksgiving weekend, Paramount Pictures' *STAR TREK: GENERATIONS*, it is hoped, will be able to help transfer a certain amount of that awe from Captain Kirk's bridge to the

bridge of Captain Picard. Shatner's time on the screen in this production will be brief, limited mostly to the opening prologue and the ending. Doohan and Koenig will both put in what has been described as sort of glorified cameo appearances. Both Leonard Nimoy and DeForest Kelly declined to do the film because of lack of substance in their respective roles and the feeling that they had said their good-byes in *STAR TREK VI*. And, George Takei (Sulu) and Nichelle Nichols (Uhura) will also be absent the film.

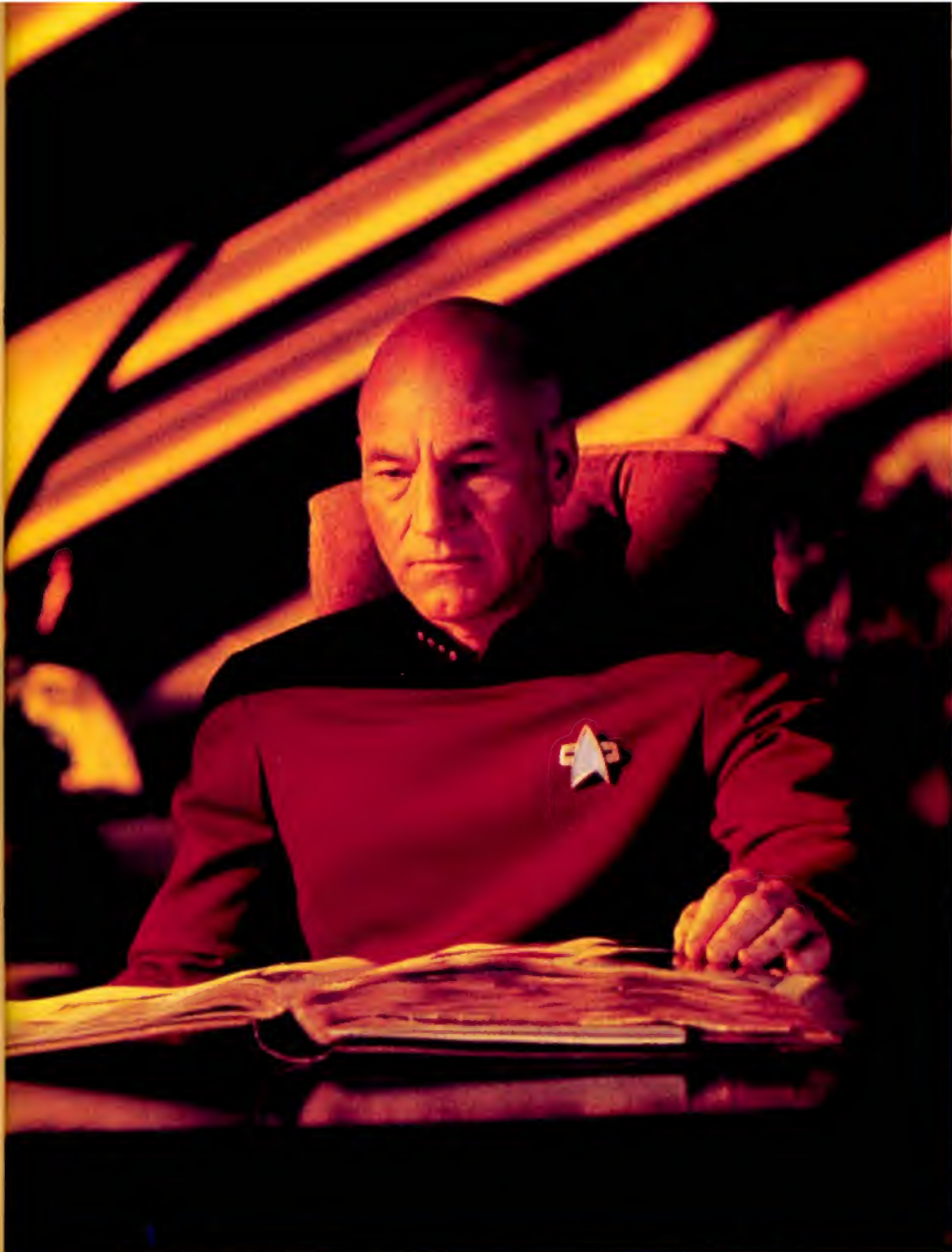
So, essentially this is a *NEXT GENERATION* vehicle that will include all the principal charac-

ters of the new *STAR TREK* franchise. Appearing for the first time as a crew in the new universe of feature films will be Captain Jean-Luc Picard (Patrick Stewart), Commander Riker (Jonathan Frakes), Lieutenant Commander Data (Brent Spiner), Lieutenant Commander Geordi La Forge (LeVar Burton), Lieutenant Worf (Michael Dom), Counselor Troi (Marina Sirtis) and Dr. Beverly Crusher (Gates McFadden).

Most of the talent behind the camera is also coming from the rank and file of the new series. Rick Berman, who has successfully helmed the produc-

tion of both *THE NEXT GENERATION* and *DEEP SPACE NINE*, and is producing the new *STAR TREK: VOYAGER* this fall, is also producing the movie. Carson, who has directed a number of both *THE NEXT GENERATION* and *DEEP SPACE NINE* episodes, is being assisted by the highly respected director of photography John Alonzo. And the script was penned by the prolific writing team of Ron Moore and Brannon Braga, who as a team and as individuals have, in the last few years, written some of the better episodes of *THE NEXT GENERATION*.

As always there is a certain



Patrick Stewart as Jean-Luc Picard, questioning the worth of his career in Starfleet. Paramount Pictures opens their STAR TREK VII November 18.

“The script got better with each draft,” noted Jonathan Frakes. “My feeling is that the movie is going to be better than any of us dared hoped it was going to be.”

When Frakes was questioned about some not too favorable comments from Michael Dorn concerning the quality of the production, he was quick to reply. “That’s cause Dorn took shrapnel in the butt and he still hasn’t recovered,” laughed Frakes. “My experience was that the script got better with each draft. I saw the dailies, about three weeks worth, of the work that we did on the ship. My feeling is that the movie is going to be better than any of us dared hoped it was going to be.”

Providing the villainous influx, that ultimately brings representatives of the two crews together, as he moves from the 23rd to the 24th century via a unique astronomical phenomenon, is Dr. Soran, who is played by proverbial bad boy Malcolm McDowell. “I had two days [working] with [Malcolm],” said Frakes during an informal chat at a press conference for GARGOYLES, a new Disney animated drama for television, to which Frakes contributes the voice of a sinister character named Xanatos. “He’s fabulous,” said Frakes of McDowell. “Wait till you see him in this movie. Not only is he a great guy, he got right into the swing of the cast being totally abusive to each other, where nothing is sacred, which has

made it such a great place to work for seven years. He picked that up in about ten minutes. But he was a trouper. He was buried under exploded shrapnel, nonsense, garbage. And, we dug him out time and time again. And, he’d be lying there, sometimes ten, fifteen minutes buried in stuff until they decided it was time to roll. Not a peep, not a complaint. He’s a real class act.”

Although McDowell was congenial with the cast members his entire time on the set, his banefully, depraved adlibed portrayal of Dr. Soran was anything but as he got in the face of both Picard and Kirk. “I start off in the beginning of the film and then the next time you see me 80 years have gone by,” explained a now comfortable McDowell on the set of THE FIST OF THE NORTH STAR, a live-action production of a popular Japanese comic, where he plays Riyuken, a stoic philosopher in a post-apocalyptic world. “Dr. Soran’s been through the Nexus and he’s trying to get back there to blow up this star. But in the process it will kill 200 million people. Of course he doesn’t care about that.

“I was on the set for six days, in the beginning, and then for the month of May, going into June 10th. My main block

amount of buzzing that this film is not quite up to snuff. Frakes, who will still be attached to the television franchise since he will be doing some directing on DEEP SPACE NINE, including the second half of the two-part season premier and whose doppelganger, Lieutenant Thomas Riker, might also make some visits to the frontier outpost later on in the season, disagreed with the nay-sayers. “I

think the show’s going to be very exciting,” said Frakes of the movie. “I spoke to the editor the other day on the phone. I had to call the office for something, and he answered. And, I said, ‘How’s it going?’ And, he said, ‘We’re working on the opticals.’ And, I asked, ‘Well, how many opticals have you got?’ And, he said, ‘185!’ Which is huge. So, I’m very excited about the film.”

The Klingon contingent, led by television plotters Lursa and B’Etor, cannibalizing planets for Malcolm McDowell’s heavy, Dr. Soran’s stairway to heaven.



GENERATIONS

WHERE'S CAPTAIN SULU?

George Takei is banished from the final frontier.

By Sue Uram

After going out in a blaze of glory as Captain Sulu of the *Excelsior* in *STAR TREK 6—THE UNDISCOVERED COUNTRY*, George Takei is a man in search of a vehicle. For the first time, the starship *Enterprise* launches without him. The affable fan favorite, whose autobiography *To The Stars* (Pocket Books) is due out this fall, revealed having seen a first draft of the *GENERATIONS* script in which his character had about “three lines.” Added Takei, laughing, “Leonard [Nimoy] had six lines, or thereabouts. I did not count his!” At a convention in Montreal, Takei found copies of the final draft of the script being peddled in the dealers’ rooms. “I have not read the script,” he said, “but Walter [Koenig] tells me that my daughter is supposedly at

Takei with his shipmates on *STAR TREK VI*, the classic cast’s swan song. “Life will go on,” said Takei.



Captain Sulu, piloting the *Excelsior* in *STAR TREK VI*, wasn't offered a part in the new *STAR TREK* movie and isn't happy.



the helm of the *Enterprise D*. I think it is wonderful, but it would be more wonderful to know how she came about.”

Without the costly services of DeForest Kelley and Leonard Nimoy, Paramount could have included Nichelle Nichols and Takei in *STAR TREK: GENERATIONS*, if they'd wanted. “The other thing that is pretty obvious, is that the line of demarcation that was drawn—the two minorities that represented significant demographics of the population in the future, are missing from our generation in that time. I think Rick Berman made a serious mistake. Asians and African-Americans are missing, while there are a variety of aliens, including an android.”

Refusing to talk about “what ifs,” Takei admitted that he would “just as soon be in the movie than out.” He stoically added that his “life will go on.” After seeing the first draft of the script, Takei “let the word out” about his disappointment through indirect communication at conventions “...where

word gets back to Rick Berman. The next version I heard about, Sulu was no longer in it,” he said. “So, I think Berman decided that ‘If he is not going to be interested, than we are not going to have him.’ I said that giving Sulu only three lines was not the way to treat the character. Particularly in the context of *STAR TREK 6*, when he at long last achieves his Captaincy. And, the nature of that story was that he came to the aid of the much beleaguered and battered *Enterprise*. Sulu is the real hero of *STAR TREK 6*. To go from that to three lines and essentially to be saying ‘Ay, ay, sir,’ reduced me to doing the role as it had been done in the original series.”

Takei's autobiography relates the story of his Japanese-American family's internment during WWII in Arkansas and northern California. Spending his boyhood behind barbed wires for no other reason than his ethnicity left a lasting impression. He praises Gene Roddenberry for his *STAR TREK* philosophy of racial diversity.

“Perhaps that understanding was missing in Rick Berman's world. The first season of *ST—TNG* was quite bereft of Asians. Asians make up a third of the world's population. Gene's idea of infinite diversity in infinite combinations is real-

ly the key to it—recognizing this team's strength is in that diversity.”

Berman's packaging of *STAR TREK* to meet the demands of the general television market and not addressing the philosophical concerns of Gene Roddenberry do not bode well with Takei. “I think his understanding of the general market is rather limited then,” he said. “I see the general market as global—we live in a global village, a global economy. If Berman's general market is devoid of Asians, it is a limited view, I must say.”

At the Montreal convention Takei's fans expressed shock at the absence of Sulu in the upcoming *STAR TREK* movie. Remaining pragmatic about the whole thing, Takei noted with his usual good humor, “Of course, the movie is done and finished. But *STAR TREK* is not defined by *THE NEXT GENERATION*. It is defined by all of us in a larger context.”

STAR TREK is not so big of a universe, Mr. Takei, that we will not miss seeing you in it. □

GENERATIONS

YOU'RE DEAD, JIM!

VII marks an end for James T. Kirk.

By Sue Uram

A STAR TREK movie in which Captain Kirk dies and only some of the original cast make token appearances begs the question: can it bridge the gap between the 23rd and 24th-century crews of the starship *Enterprise*? Producer Rick Berman, for one, sees no problem, saying in a Larry King show appearance: "If we make it, they will come."

After some hesitation, all of THE NEXT GENERATION television cast signed on for the movie. The big hold-out was Brent Spiner, (Commander Data), quoted as feeling the cancellation would leave him "on a train to nowheresville." He negotiated "an eleventh-hour contract" for the movie until his terms were met for an additional three-script deal from Paramount for non-STAR TREK-related films within the next 18 months, including script approval and cash option. With Spiner on board, Paramount warped into production last April.

STAR TREK: GENERATIONS opens in the 23rd century of STAR TREK VI. An erstwhile Captain Kirk (or is it Admiral again?) is skydiving somewhere in the Midwest in a wheat field. This macho interlude is observed by long-time comrades, Captains Pavel Chekov and Montgomery Scott. Although all three captains are retired from StarFleet, they're called upon to launch the new permutation of the *Enterprise* NCC 1701-B, which is an Excelsior-class starship. Sulu's daughter, Demora, is the helmsman. The question of whatever happened to 1701-B will be answered in GENERATIONS.



Malcolm McDowell as STAR TREK VII heavy Soran, "I had the distinct honor of killing Captain Kirk," said McDowell.

Shatner's total filming schedule consisted of one slot of eight days and another two-week period. Shatner, now 62, told Paramount he wouldn't be a "simple guest star" and that his name must appear above Stewart's. He also demanded a reported \$6 million up front, said to be more than Stewart received.

Originally, the script included Kirk, Spock and McCoy, but only for a few minutes of screen time. When Leonard Nimoy and DeForest Kelley turned down the film, original cast members James Doohan and Walter Koenig were signed on. Nichelle Nichols (one of the few strong African-American women on any dramatic series), and George Takei weren't asked to return [see left].

Doohan accepted the second offer made to him by Paramount although he has publicly blasted Shatner. He refused to speak to Shatner for his bestselling *Star Trek Memories*, although other co-workers provided Shatner toothy gossip for

the book. A rumor that Shatner graciously persuaded Paramount to include Koenig and Doohan was dispelled by Koenig as inaccurate. Apparently, Shatner's negotiations with Paramount focused on Shatner. (Majel Barrett Roddenberry will continue her on-screen role as the computer voice of the starship *Enterprise D*, but Wil Wheaton will not return as Wesley Crusher.)

With the takeover of Paramount by Viacom, the budget for the movie has been reported at \$25 million, significantly less than the previous outings. Herman Zimmerman, set designer, says the movie features a new *Enterprise B* sickbay, a deflector room, a 19th-century sailing ship and a Bird of Prey which would host a pair of captains and be much larger than its predecessors. ILM was given a budget of \$8 million to do the effects.

Outspoken Marina Sirtis, reprising her role as Deanna Troi, said, "I only have two scenes in this movie. I get to separate and crash the ship." Sirtis claimed the cast members held out because Paramount offered half the salary they offered two years ago. "They have done better episodes than the movie," Sirtis commented, "but, they have not done many worse." Patrick Stewart feels that the season finale of the TV series was a "much better script than what they are going to be doing for the movie."

The exclusion of Nimoy, Kelley, Nichols and Takei will leave Trekkies wanting. Paramount reportedly booked 2200 movie houses for GENERATIONS in November. Ahead, Warp factor 7? □

of shooting, though, was the last ten days. It was me killing him [Kirk], them killing me and all the fights for this and that. The way I did it was, to play [Dr.] Foran, who's the character, not as a superior to Picard, because I thought that would be sort of boring, but as one who treats Picard as an equal. And, that makes the confrontation much more exciting. It would have been easy for me to have taken the superior tone. But, actually I think he reaches out to Picard as an equal. And, I think it worked pretty well. It's a very nice role. It's the best role I've had, in a major movie, in a major studio movie in many, many years. So, I was really happy to do it."

McDowell was also very happy to confront Kirk in the ultimate showdown that will be viewed with mixed feelings by both Trekkers and non-Trekkers alike. It is the scene that is destined to be the most talked about, joked about and debated since Gene Roddenberry first introduced us all to the star-filled-great-beyond. "I had the distinct honor of killing Captain Kirk, after 30 years," beamed the British actor, who has gleefully stomped on the icons of moral society numerous times throughout his career in such infamously powerful films as Stanley Kubrick's *A CLOCKWORK ORANGE* and *Penthouse's CALIGULA*. "And, it felt lovely, I mean lovely. As I said to him, 'Half the country will hate me and half the country will love me.' And [Shatner] replied, 'Well, who's the half that's going to love you?' And, I said, [as he raised his flattened hand up to his forehead] 'The people who are up to here with you—Captain Kirk!'"

Sounds like a conspiracy, doesn't it: a British director, instructing another Brit to kill an American icon, who will then be replaced by a British actor! Come to think of it, Ron Moore and Brannon Braga, don't those sound like British names?

"I can assure you, without giving anything away," explained a somewhat jovial Patrick Stewart, "by the time the movie is over, all international inequalities will have been settled and everyone will feel that justice has been done." □

INTERVIEW WITH THE VAMPIRE

Director Neil Jordan gives author as good as he gets.

By Alan Jones

Julia Phillips wanted to produce it so she'd never have to eat lunch in Hollywood again. John Travolta hoped to star in it to shatter his SATURDAY NIGHT FEVER/GREASE heart-throb image. And Elton John was even asked if he'd consider turning it into a Broadway musical. Now, after eighteen years of producer attachments, numerous script drafts by name writers, casting wish-lists and continuing puzzlement over why it has never been made into a movie, Anne Rice's ground-breaking novel *Interview with the Vampire* finally comes to the screen November 18th. Neil Jordan helms the long-awaited Warner Bros release, which THE CRYING GAME director said "hovers around the \$60 million budget area," for producers David Geffen and Stephen Woolley. The latter, a longtime Jordan friend and associate, produced THE COMPANY OF WOLVES, HIGH SPIRITS, and MONA LISA for the Irish novelist, who turned director with ANGEL in 1982.

Shot in 20 weeks be-

ginning in October 1993, on location in New Orleans, San Francisco and Paris, and using every soundstage at London's Pinewood Studios for the interiors, INTERVIEW WITH THE VAMPIRE stars Tom Cruise as Lestat, Brad Pitt as Louis, Christian Slater as Molloy the Interviewer, Antonio Banderas as Armand, plus ten-year-old newcomer Kirsten Dunst in the controversial Claudia role, with Domiziana Giordano as Madeline, and Jordan favorite Stephen Rea as Santiago. George Fenton provided the musical score as he did for Jordan on both THE COMPANY OF WOLVES and HIGH SPIRITS.

Christian Slater as the "Interviewer" with Brad Pitt as Louis, filming the framing story.



Tom Cruise as Lestat and Brad Pitt as Louis.

"There's never been a vampire film like this one", enthused Jordan during a July 1994 editing break at London's Twickenham Studios. "That is, one told from the vampire point of view. No version of DRACULA has done it. It's always from the side of the innocent victim. But INTERVIEW WITH THE VAMPIRE contains three central characters who are monsters in the broadest sense. They live to kill and they kill to live. For this story to work, and for the film to deliver, you have to enter into their minds, you have to understand why they do what they do. In many ways, I'm telling the story of a deeply dysfunctional family, except the family unit here is two vampires, Lestat and Louis, and their 'adopted' child Claudia."

"Tom Cruise is about as much my idea of Lestat as Edward G. Robinson was Rhet Butler", novelist Anne Rice was quoted as saying in the *L.A. Times* when she heard her cult book *Interview with the Vampire* was finally coming to the screen, after a record number of delays and turnarounds. She also said a lot more besides, none of it too com-



Novelist Anne Rice has publicly denounced the casting of Cruise as unsuitable to play vampire Lestat.

plimentary, which incensed both Jordan and co-producer Stephen Woolley. Both were anxious to give their side to her well-recorded misgivings as well as answer other negative tabloid headlines.

"I actually think Edward G. Robinson would have made a good Rhettt Butler", sniped back Jordan. "What on earth does Anne Rice know about casting? She wanted Rutger Hauer or Tom Berenger to play Lestat. Ridiculous. Both could have played the part convincingly, but they're over 45 years old and would have been totally wrong. INTERVIEW WITH THE VAMPIRE would have been ludicrous with the standard type of villainous actor in the role. Vampires have to be young, perfect, sexy, and put across an aura of eternal youth. If her objection over Tom was that he wasn't a vampire, then perhaps I could have understood it more. But then, neither was Brad Pitt! I found her objections stupid and unfounded on anything concrete."

Noted co-producer Stephen Woolley, "There's a certain amount of sympathy I have for what she's said. But that has to be balanced with how much money Anne has been paid. Which is an awful lot! Her remarks provided us with a huge amount of publicity throughout filming, so I'm rather neutral about it in truth because it served a purpose. And, she put us into the bizzare position of being the little guy; the David as opposed to the Goliath. She shot her mouth

off so much, now people are openly saying, 'I bet Tom will be great in the movie.' Even Rice fans are debating the fact that he might be good, and what she's said up until now is rubbish. It can't harm us. It would if he'd given us a bad performance, but I can state quite categorically that he hasn't. He's brilliant as Lestat, and Neil has pulled a real depth of character out of him. But Anne will probably go to her grave with the notion he's all wrong."

As to the accusation that Cruise's involvement turned a normal horror film into a huge mega-budget enterprise, Jordan remarked, "What changed when Tom Cruise came on board? Absolutely nothing, except we closed off the set to journalists which really annoyed them. [Producer] David Geffen originally had Daniel Day Lewis in mind for Lestat, but he turned it down. I remember writing a note to David when we were thinking of various replacements, as age was always the problem. These guys had to be young and handsome. When we went through the list and realized they had to be the age of Brad Pitt and Tom Cruise, we thought, well, why not ask them? So we did. And David agreed that if Tom would do it, it would be fabulous."

"As soon as Tom's name was mentioned, it seemed right", continued Woolley. "Yes we thought, let's go that route, let's not be predictable, let's give the audience some juice. I was upset when Anne

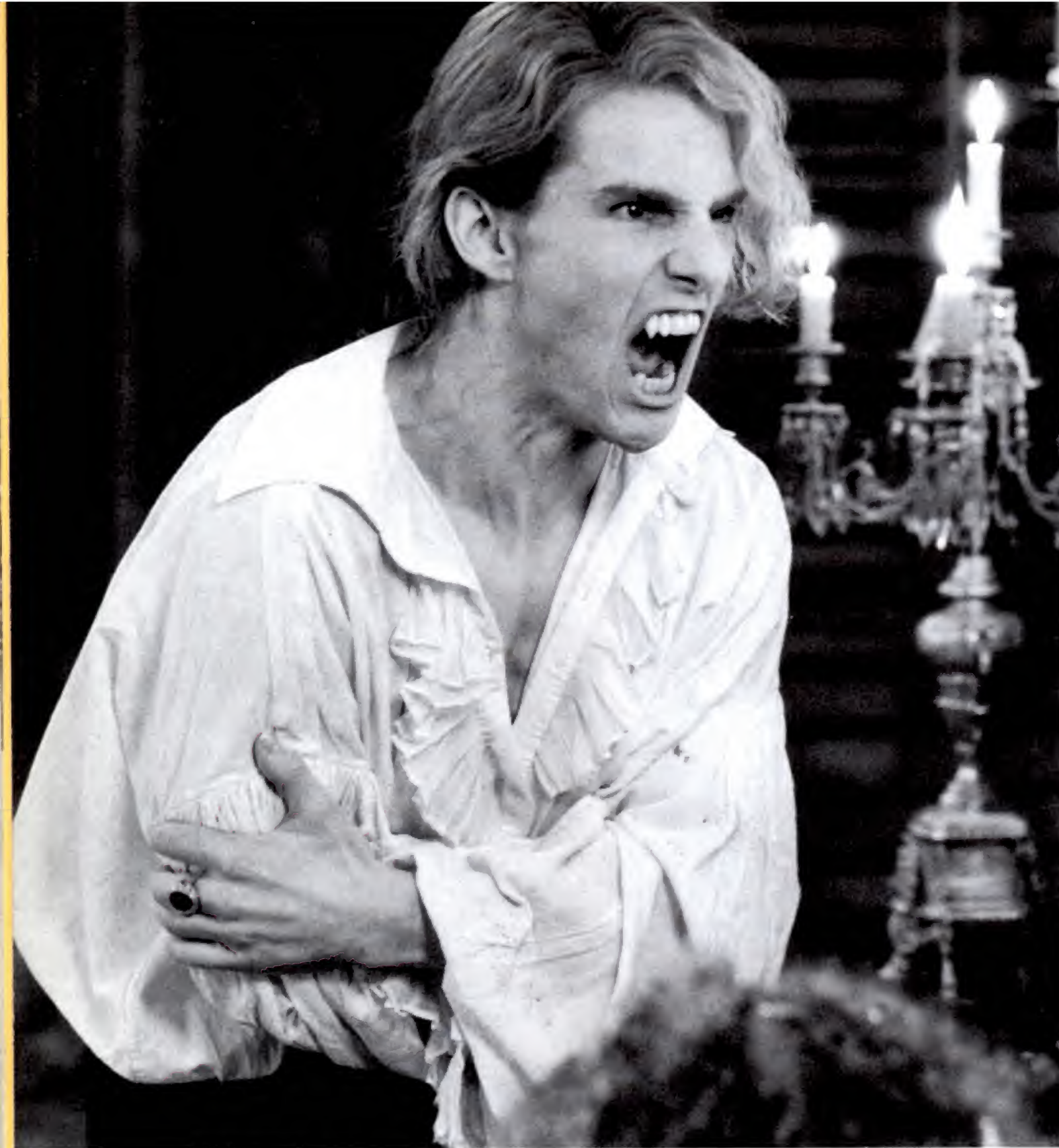
“What does Anne Rice know about casting? She wanted Rutger Hauer. Ridiculous. At 45 he would have been totally wrong!”

—Director Neil Jordan—

chose to see our choice in such a narrow way. Still, I'm fully expecting people to go to INTERVIEW WITH THE VAMPIRE just to see if he trips up. I feel there's a basic understanding in what Anne has been saying all along. She's really talking about the Lestat character she spread over the four books [including *The Vampire Lestat*, *Queen of the Damned*, *The Tale of the Body Thief*]. She's not talking about the Lestat in *Interview with the Vampire*. When the book was first published, it wasn't a bestseller. It was a cult book. The second book was the big smash hit. But he's not the same Lestat, he's more sympathetic and much closer to Louis in INTERVIEW WITH THE VAMPIRE. So when she talks about Lestat's fans, she's talking about those encompassing the three later books."

Director Neil Jordan with eight-year-old vampire Claudia (Kirsten Dunst), a bloodsucker without remorse or compunction sure to spur controversy.





“Tom Cruise is brilliant as Lestat, with a real depth of character. But Anne will probably go to her grave with the notion he’s all wrong.”

—Producer Stephen Woolley—

sure if Anne has even realized it herself, but *Interview with the Vampire* is Louis’ story, not Lestat’s. In the other three books, Lestat became a totally different character. He fades away in INTERVIEW WITH THE VAMPIRE, and comes back at the end. I’m a novelist too. I don’t allow people to make films out of my books because I wouldn’t want to see them. If I did, I wouldn’t be griping if I’d chosen to sell the rights to someone I supposedly trusted. I actually did call Anne up to tell her I was casting Tom and why. I said, ‘What do you think?’ ‘Oh, that sounds good’, was her reply. The next thing I know, bam, her negative remarks were all over the newspapers. I don’t think you’re talking about a situation containing a lot of inherent logic in it in the first place.”

Jordan summed up, “When you get to be as big a star as Tom, you are damaged by the amount of publicity you receive. So you tend to be very protective, and I would be too in his position. Yet, the press seems to think they can say what they like about him because he never speaks to them anyway. He’s very focused, extraordinarily powerful, eager to learn and willing to answer the director’s vision. I can honestly say directing Tom Cruise has been the most delightful experience of my career.” □

Director Jordan and producer Stephen Woolley on the set. Warner Bros opens the film on November 18, battling STAR TREK for boxoffice.



Cruise as Lestat: “Vampires must be young, perfect and sexy, with an aura of eternal youth,” said Jordan.

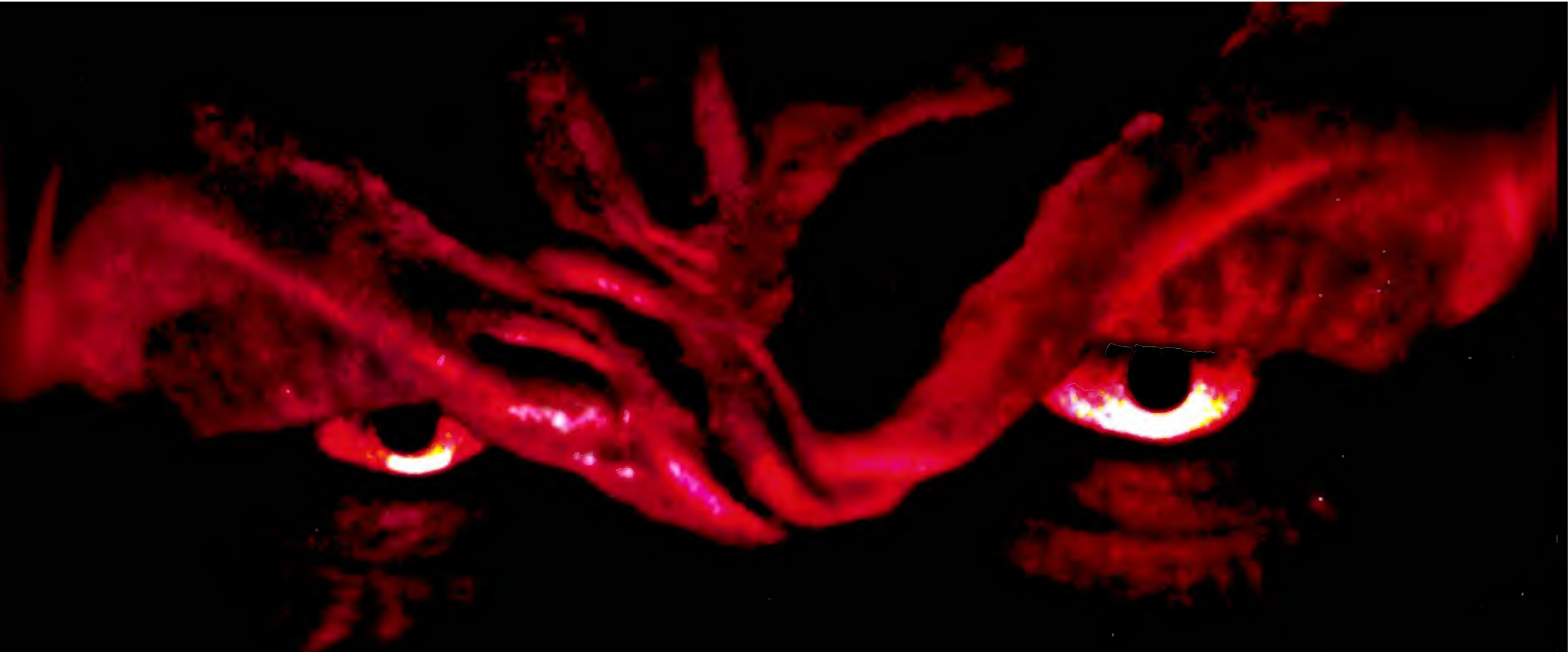
Rice actually attempted a screenplay, which wasn’t used. “Anne’s INTERVIEW WITH THE VAMPIRE script mixed the books up where Neil’s went back to the original text and ignored the others,” said Woolley. “That’s the confusion as I see it. Okay, Anne doesn’t have any respect for Tom as an actor, fair enough. It’s a view I don’t share. But when she herself gets confused about where her own character is coming from, then you have to say something. Lestat in *Interview with the Vampire* was a bad, evil corrupter of innocence. And that’s the Lestat featured in our film.”

What about the \$15 million Tom Cruise was allegedly paid to star in INTERVIEW WITH THE VAMPIRE? Jordan exploded. “So what!” he screamed. “It doesn’t matter what he was paid. It’s none of my, or your business. I don’t know if that figure is true or not anyway. I recommended Tom, David Geffen and I talked about it. We decided to send him the script based on the underlying savagery I’ve seen him bring to certain parts he’s played, which has never been properly brought to the fore. We had one meeting where I thought if he’s willing to

explore that side of himself, it would be fabulous. We met him again and he said he was willing to go for it. Terrific. We were away.”

Then there were the rumors that Cruise had three stipulations in his contract: 1) No one was to make eye contact with him on the set, 2) No one was to talk to him or come within a 15 foot radius of his presence, 3) Corridors were built from his Pinewood dressing room to the soundstage so no one would ever lay eyes on his make-up. The latter apparently annoyed the Pinewood workers, who had to walk miles to get to the bathrooms as a result. Jordan sighed, “I have no idea what all that was based on. It’s total bullshit.”

The homo-erotic content of Jordan’s script was supposedly cut down on Cruise’s orders. Jordan denied that. “Untrue,” he said. “You’ve been reading too much Hollywood gossip spread around by a bunch of highly neurotic people. Actors of Tom’s stature normally have waivers over the script. He said he’d hand them all over to me because he was so into it. Does that answer your question? You know, I’m not



From the creator of
"A Nightmare on Elm Street."

WES CRAVEN'S
NEW NIGHTMARE

This Time The Terror Doesn't Stop At The Screen.

R

OCTOBER 1994

STARGATE

Director Roland Emmerich on his science-fiction epic, Egyptians in space.

By Tim Prokop

NECROPOLE, the name for the fabled Egyptian city of the dead, is the title director Roland Emmerich gave to a film concept he developed while studying at the Munich Film School. Strongly influenced by Emmerich's fascination with Egyptian culture and architecture, NECROPOLE centered around the discovery of an artifact that proves that the ancient Egyptians were influenced by an alien civilization.

"I'm very into Egyptian architecture because it's so so-

Filming *CRYING GAME*'s Jaye Davidson, abducted from ancient Egypt by a Nagadan spaceship.



A mastaga, the pack animal of Nagada, the alien planet Emmerich postulates gave rise to the civilization of ancient Egypt, a horse wearing animatronics.

phisticated, and at the same time so simple," said Emmerich. "I also like old mysteries, like the mystery about how they actually built the pyramids, so I thought this would be a good thing to modernize. I liked the contrast of having modern people in this ancient setting." STARGATE, the \$40 million result of Emmerich's film school musings, opens nationwide November 4th for MGM.

Emmerich, who had directed his first feature while still a student, wrote a treatment for NECROPOLE before he reluctantly decided to shelve the project. "It was simply too big a story to accomplish at the time, even though I had a lot of opportunity after my first film," said Emmerich, "So I put NECROPOLE on the back

burner and did two other movies."

It was on Emmerich's fourth film, MOON 44, that he first encountered Dean Devlin, a meeting that proved crucial to the making of STARGATE. Devlin was hired to act in Moon 44, but his writing talents soon became apparent to Emmerich. "He rewrote his own dialogue!" laughed Emmerich, "and he did a really good job at it! We soon became friends and we found that we have pretty much the same taste in movies, which was refreshing. Dean and I liked to watch older movies from the '50s and '60s because they had a bigger feel to them. We talked about trying to make one of these, because nobody does them anymore, but when you're a young director just

starting out you think that nobody will ever give you the money to do that."

Noted Devlin, who cowrote STARGATE with Emmerich, "I've always been drawn to science fiction. I guess I fall into the category of a classic Trekkie. In fact when I was a boy my mother was in an episode of the original series—"The Wolf in the Fold." I adore STAR TREK and the movies that affected me most were the films of George Lucas and Steven Spielberg. I fell in love with a certain kind of movie that you don't see too often anymore and on the other side of the planet, Roland was in Germany having the same experience."

Devlin admitted that he wasn't expecting very much when he flew to Germany to star in MOON 44, a \$2.5 million production with over a third of the budget allocated to special effects. "My initial thought was that the film wasn't going to be very good, but I needed the job," he said. "When I got there I saw some of the most beautiful sets I'd ever seen built, some of the best camera-work I'd ever seen done and some of the best directing I'd ever witnessed on a stage. I was just blown away."

Eager to work together the pair soon began discussing the different film ideas they were both developing. "Roland had NECROPOLE and I had a story that was basically LAWRENCE



Nagada rises from the desert outside Yuma, Arizona. Inset: Building the massive set, facades clamped onto two-inch pipe scaffolding, mounted on wheels for reconfiguration, designed by Holger Gross.



OF ARABIA on another planet," recalled Devlin. "We thought, 'Wouldn't it be cool to put these two ideas together?'"

The big question was—how? The answer was supplied by conceptual artist Oliver Sholl, who worked with Emmerich on MOON 44. "Oliver suggested a device that's common in science fiction but which hasn't been used much in films except for STAR TREK and THE FLY—the transporter," said Devlin. "We thought it was a great way to link both our stories and the stargate was born."

Born it may have been, but STARGATE was still a very long way from the theaters. Devlin and Emmerich spent countless hours discussing the project, but did not begin writing the script until they saw Charlton Heston introduce a retrospective of the epic films made in Hollywood's glory years. "His first line was that there will never be movies like these anymore because they

are too expensive," recalled Emmerich. "He said that you can't put a couple of thousand extras on a hill today and let them run down it. We just looked at each other and asked, 'Why?'"

As far as Emmerich and Devlin were concerned the gauntlet had been thrown. They were determined to prove Heston wrong and immediately began writing the script for STARGATE, the film they hoped would do it. "Roland is

such a good artist that whenever we would get to a new scene he would immediately start making drawings," recalled Devlin. "It made for a fun writing experience but ultimately made the screenplay very difficult to read. We both knew exactly what was going on and I'd say, 'Do you want me to describe that?' Roland would say, 'Just say they go out to the mining pit,'" Devlin laughed. "Well, the mining pit is this spectacular location where we have thou-

sands and thousands of workers digging into this strange quartz-like substance, but you'd never know that from the script. Later, when people read the script they just didn't get it, so we had to provide a series of drawings with it so they would know what was going on." By Devlin's estimation, had the contents of the drawings been fully described they would have ended up with a screenplay over 200 pages long, and even more difficult to read.

The first draft for STARGATE was registered with the Writers Guild of America on August 28th, 1990. When Emmerich and Devlin began submitting it to studios and producers they received a lot of encouragement, but nobody seemed willing to finance the project. "We took it to a couple of places and they all wanted to make the film, but when they did their preliminary budgets they kept saying this was a \$100 million plus movie," said Devlin. "We

Emmerich's cast of thousands: Nagadan slaves storm the entrance to Ra's pyramid at the climax. MGM opens the \$50 million science fiction epic on October 28th.



STARGATE

MAKEUP DESIGN

Patrick Tatapoulos on adapting the mythic look of Egyptian gods.

By Tim Prokop

Patrick Tatapoulos was hired on *STAR-GATE* to assist production designer, Holger Gross, and became involved in the makeup effects.

"Two of our villains are representations of the Egyptian gods Anubis and Horus," said writer/producer Dean Devlin. "Anubis has the head of a jackal and Horus the head of a hawk, and the problem was to make these characters look interesting and intimidating at the same time. Everybody had tried their hand at designing them, but nobody really hit the concept until Patrick showed up."

After discussing the characters with writer/director Roland Emmerich, Tatapoulos drew sketches of what he thought the characters should look like. "He showed us the drawings and our mouths hit the floor," recalled Devlin. "It was stunning work, which also made us very nervous. The drawings looked great, but what would they look like in real life?"

To address this concern Tatapoulos opened his own makeup shop for *STAR-GATE*, hiring 45 of the best sculptors, mold makers, puppeteers, mechanical experts and puppeteers that he could find. "Fortunately a lot of the big shops weren't doing much work at the time, which allowed us to get some of the most talented people around," said Tatapoulos.

The basic concept behind the characters of Anubis and the Horus guards he supervises is that they are human beings wearing mechanical helmets that give them the appearance of their Egyptian namesakes. "The Egyptian figures look beautiful as statues, but there's nothing mechanical about them, so I didn't want to just recreate that look," said Tatapoulos. "I added ideas taken from Japanese samurai and Aztec warriors to create designs that have an Egyptian origin, but which are also new." Tatapoulos is quick to give cred-

it to his team for the actual creation of the characters, in particular Russell Shinkle (*SUPER MARIO BROTHERS*, *PET SEMATARY II*, *BUGSY*) who was in charge of the mechanics and the puppeteering that helps bring the animatronic creations to life.

Tatapoulos' first step in taking the helmets from drawing to reality took place at casting sessions with Roland Emmerich. "From the beginning I wanted to see how the helmets would look on a person, and I knew that a certain physical type would be best suited to wearing them," explained Tatapoulos. "The helmets were quite large, so I knew that the actors would need very broad shoulders, but I also wanted people who were slim. I wanted them to look elegant and fast, so I went for dancers rather than body-builders and Roland was very open-minded about that. He had me there when he was auditioning to tell him who I thought were the best guys physically for the helmets."

Mark Maitre sculpted the jackal head for Anubis and Jim Kagel sculpted the hawk head for the Horus guards. The helmets were initially envisaged as static, but Tatapoulos felt they would be much more interesting if movement were added.

"The actor can move the lower part of the helmet, and turn it to the side by pushing his chin against a piece of padded metal," said Tatapoulos. Servos raise or lower the chin or beak, and swivel freely in all directions. In

Two Houris guards, brandishing spear-like sonic weapons, mechanical helmets designed by Tatapoulos with the look of their Egyptian namesakes.



Anubis, the Ngadan god who inspired Egyptian mythology, makeup design by Tatapoulos, who ran his own creature shop of forty-five artists.

addition, small ornamental 'wings' on either side of the helmet could be raised or lowered to indicate feelings such as anger or confusion. "It's not organic—it's a mechanical helmet, so we were limited in what we could do to get expression into the characters," said Shinkle.

The helmets were cast in fiberglass, a material that Tatapoulos feared would cause problems in the intense heat of the Arizona desert. "It gets up to 120 degrees out there and I was worried that the fiberglass would warp so we ran some tests," said Tatapoulos. "Due to the curved shape of the helmets and the care with which they were built it worked out fine. The fiberglass got very hot but it held its shape and we added little fans inside to make them more comfortable for the actors. Fortunately most of the actors were very athletic, because the helmets were quite heavy."

Radios within the helmets allowed the actors to take direction from Emmerich, an important consideration given that their vision was limited to small slits concealed by the patterns on the metal. "At one point I considered adding a chain mail front to the helmets, but Roland urged me to stay with my original design and he was right about that," said Tatapoulos. □

kept saying we could make it for half that much, but they didn't believe us."

Another thing that frightened off many would be financiers was the story itself. Hollywood is often slow to embrace new ideas, and STARGATE was a very different concept than most science fiction pictures that were made in recent years. "We didn't go for the obligatory action scene every ten minutes," said Devlin. "We stayed true to our original goal, which was to make something unique and original. There is action, but this film is much more an adventure than an action film, which scared a lot of people. What we call science fiction nowadays is usually slam-bam wall-to-wall action and people dressed up in funky suits, but STARGATE is science fiction that's more in the style of Edgar Rice Burroughs. It's somewhat of an homage to a type of science fiction that we don't see much any more."

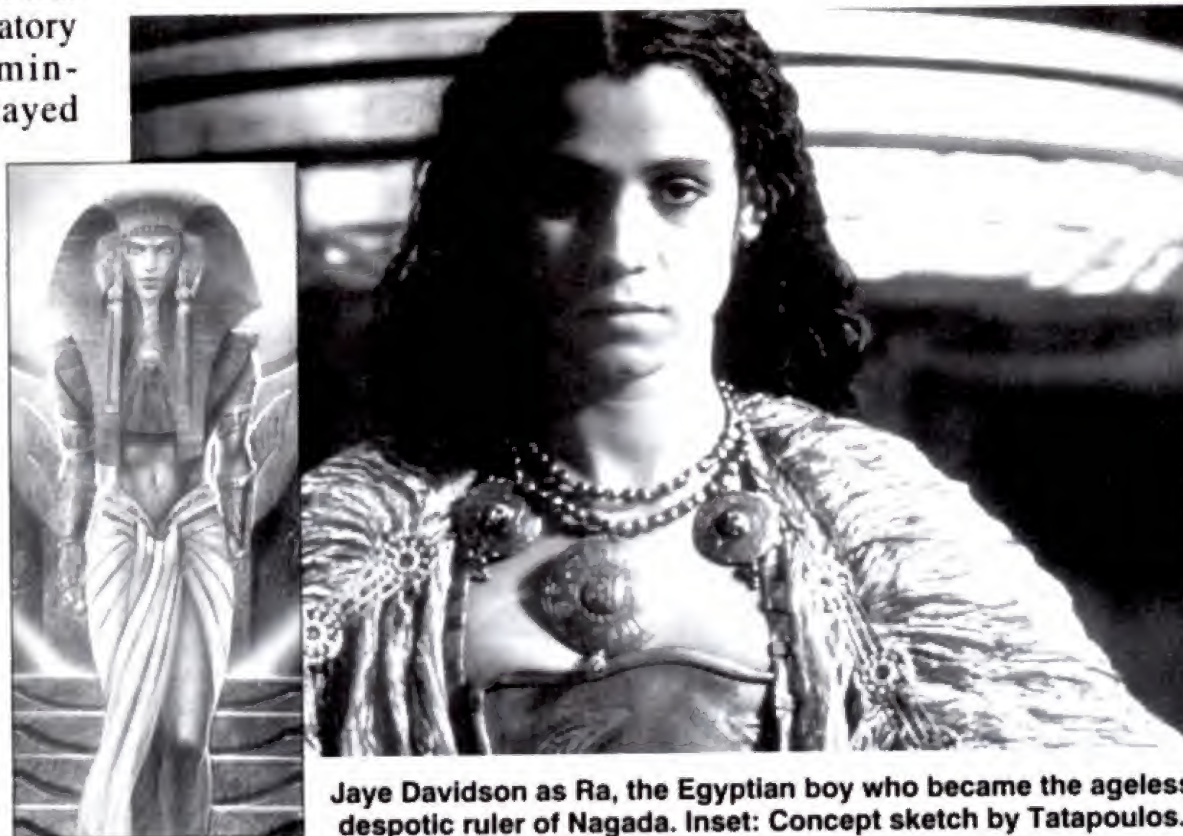
Noted Emmerich, "It's not an action movie and it's not a creature movie, so people couldn't put this film in a neat little box. They finally came up with the description that it's a mixture between INDIANA JONES and STAR WARS, but that's wrong—it has nothing to do with them. If anything, it's more like 20,000 LEAGUES UNDER THE SEA, because it's this journey that takes us to a completely different world. We wanted to create this great, grand journey, and that's very unusual these days when everyone counts the minutes of action in a movie."

Even their agents suggested they should abandon the project, but Emmerich and Devlin persisted. "We decided that we would rather risk failure with something that's completely original than risk failure with something that's derivative," explained Devlin. "And it's strange, but we never doubted that we were going to make this film."

Nonetheless STARGATE again took a place on the back burner when Mario Kassar

ANCIENT ASTRONAUTS

"I thought the mystery of who built the pyramids would be good to modernize," said director Roland Emmerich. "I like the contrast of the modern and the ancient."



Jaye Davidson as Ra, the Egyptian boy who became the ageless despotic ruler of Nagada. Inset: Concept sketch by Tatapoulos.

asked Emmerich to take over a Carolco picture from which the director had just been fired, UNIVERSAL SOLDIER. "Mario knew we were trying to get things going with STARGATE and he said to me that if I did this picture and it was successful it would open the way for me to do my own piece," said Emmerich.

With less than three months before UNIVERSAL SOLDIER was scheduled to shoot, Emmerich turned to Devlin to help solve the script problems that had plagued the project since its beginning. Devlin wasn't interested. "The initial script for UNIVERSAL SOLDIER involved robots, which didn't do anything for me," said Devlin. "But I was interested in doing a strange twist on Frankenstein where they brought dead bodies back to life as soldiers." Fortunately, Kassar gave Emmerich free rein to develop the project, provided he retained the title and the film's stars, Jean-Claude Van Damme and Dolph Lundgren. "When you deal with Mario you only have to talk to one person, instead of ten guys in suits," said Emmerich. "He's one of the last moguls—he has a great story

sense and he always tells you his opinion, but he doesn't force it on you."

Kassar's confidence in Emmerich and Devlin proved well founded. Devlin wrote the first draft screenplay for UNIVERSAL SOLDIER in just two and a half weeks and the film, which cost \$20 million to make, grossed over \$100 million worldwide. As an added bonus, Emmerich and Devlin hooked up with a number of key creative people who would later become deeply involved with STARGATE, including production designer Holger Gross, special effects supervisor Kit West and Kassar himself, who would eventually become STARGATE's executive producer.

Devlin and Emmerich finally found a backer for STARGATE when Marc Frydman of French pay TV giant Le Studio Canal Plus agreed to make the film for just under \$50 million. "Marc was someone who, when we told him what we wanted to do—he got it, he completely got it," recalled Devlin. "Right from the beginning he saw this

as being Mario Kassar's next big picture."

Carolco, experiencing financial difficulties which the studio has since weathered, was not greenlighting films at the time, a fact which gave studio president Kassar the opportunity to develop independent projects. For Kassar, one of Hollywood's biggest players, STARGATE was a natural. An Egyptian art enthusiast, Kassar was drawn to the unique setting for the picture, in addition to his confidence in Emmerich and Devlin.

With financing secured, Emmerich and Devlin began reworking the script, while Kit West provided input on the visual effects and Holger Gross on the production design. Gross was assisted by Oliver Sholl and Patrick Tatopoulos who would form the nucleus of an art department that would later include as many as thirty individuals. "It was interesting because the conceptual artists were drawing while we were rewriting, so by the time we had our final shooting script we had hundreds and hundreds of drawings," said Emmerich. "We had the whole movie visualized before we started filming."

While this added to the film's development costs, Devlin, who also served as one of STARGATE's producers, believes this played an important part in allowing them to deliver a picture that looks far bigger

Kurt Russell as colonel Jack O'Neil, the tough-minded military man who leads Earth explorers to Nagada.



STARGATE

PRODUCTION DESIGN

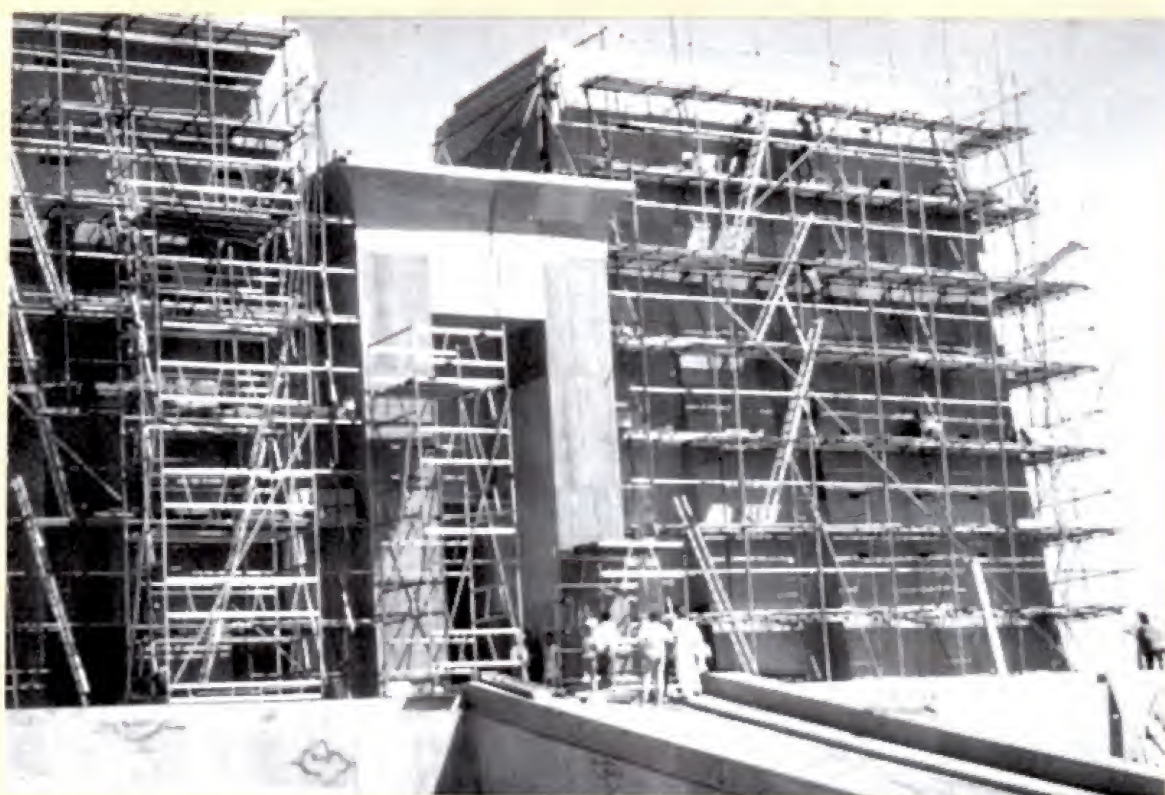
Holger Gross created vast sets on a grand scale.

By Tim Prokop

In German the word *gross* means large, so it seems somewhat fitting that Holger Gross was chosen as the production designer for *STARGATE*, a film which features the largest and most comprehensive sets since *THE TEN COMMANDMENTS*.

"Roland gave me the script and I started reading it one night at about one in the morning," recalled Gross. "I was still reading it at six the next morning. I just couldn't put it down and since my personal love is the art and architecture of early cultures, I really wanted to do this film. I was kneeling down, not being religious at all, and said please Lord, don't let this one die."

At times *STARGATE* was also a designer's nightmare as Gross wrestled with the challenge of creating vast, highly detailed sets within a relatively limited budget. "As a production designer you're always between the chairs," sighed Gross. "You want to give the director everything he asks for and a bit more, but you also have to answer to the producers and the accountants. There is no beauty for free, so I was caught in the middle of the classic triangle—with good, cheap and fast on each side. You can take any two, but not all three. If you want it fast and cheap it won't be good, if you want it good and fast it won't be cheap and if you want it cheap and good it won't be fast." Not surprisingly, Gross opted for the latter solution, which was available because he was brought on to *STARGATE* very early, while Roland Emmerich and Dean Devlin were



Craftsmen work on scaffolding adding detail to the façade of Ra's pyramid on Nagada.

still rewriting the script. Gross then hired conceptual artists Oliver Sholl, Derek Gogol and Patrick Tatopoulos to assist him in illustrating contents of the script.

One of the first challenges Gross faced was making certain that everyone on the production team understood exactly how large the sets were going to be. "The problem was that almost nobody builds such big sets any more, so everyone had problems understanding the scale of what we were talking about," explained Gross. "In my drawings and conceptual models I always tried to include people so that everyone could see not only the shape and detail, but how big it was going to be. This helped us figure out what we'd do with complete sets, set pieces, miniatures and digital effects."

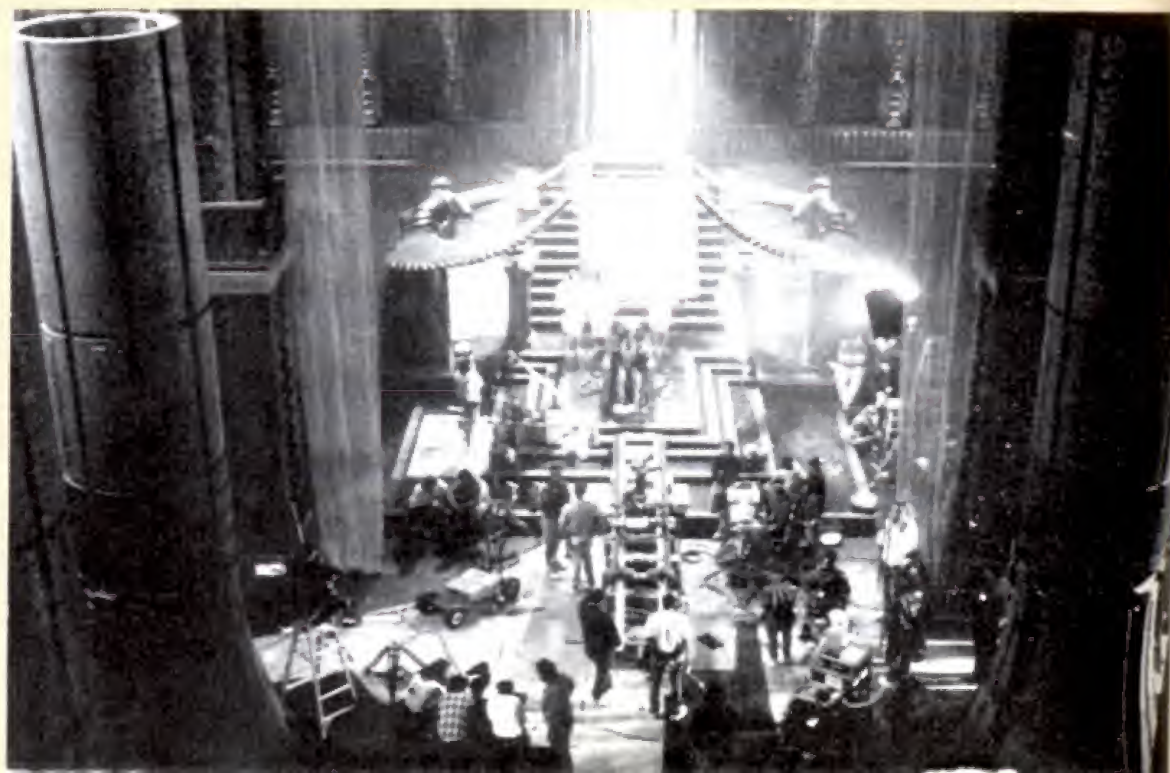
It quickly became obvious that building the sets out of timber, the method used on most films, wouldn't work for *STARGATE* because of the amount of material and labor

this would require. Instead Gross opted for a simpler solution, utilizing two-inch pipe scaffolding which was raised into position and stabilized before the surfaces were added through adaptor pieces that clamped directly to the pipes. Wheels on the bottom of the scaffolding allowed the heavy walls and set pieces to be moved in and out of position, and recombined to create new environments.

"I knew from the beginning that we would have to reuse a certain amount of material, elements and surfaces in different sets so this was an ideal solution," said Gross. "It allowed us to create enormous big surfaces, and of course when you have a large surface you have to add a lot of detail so it doesn't become boring. I'm a great believer in detail, because I think it's often the difference between something that looks great, and something that looks ordinary."

A specially designed 'super-stapler,' consisting of over a dozen staple guns driven by compressed air, was used to fix castings of Gross' computer designed variations of Egyptian hieroglyphics to wood sheeting which was then clamped directly to the scaffolding. Many of the sets were so high that cranes were used to raise the huge pieces of foam and texture into position. Artists then completed the job from normal scaffolding, blending the seams between blocks, smoothing the corners and

Filming in Ra's throne room, a massive set constructed inside the Long Beach hangar that used to house Howard Hughes' Spruce Goose seaplane.





James Spader as Egyptologist Daniel Jackson, Mill Avital and Kurt Russell stand victorious at the door to Ra's pyramid, one of Gross' towering sets.

adding any touch-up painting that was required.

By the time all of the sets were completed, thousands of panels for both the interior and exterior sets would be combined in this manner. "On most films they talk about square footage, but when we were designing, drawing and building we were talking about square mileage," laughed Gross. "These sets were huge!"

So large, in fact, that there wasn't a sound stage in the country big enough to house them. Fortunately, Gross remembered that Howard Hughes' Spruce Goose had been moved from the vast Long Beach hangar that had been built to shelter it. "I'd visited the hangar a long time ago and I remembered that Spruce Goose had been moved so I suggested we try it," said Gross. "The location manager arranged things and we ended up with the biggest stage in the world!"

Noted writer/producer Dean Devlin, "I guess we've started a trend because I've heard that Batman 3 will be filming there and that Spiderman will be going in after them."

The Spruce Goose hangar has a diameter of 480 feet and a center skylight that is 138 feet high, a vast space that was completely filled with sets, backdrops, set-pieces and props. "We had trouble squeezing everything in and had to rework a lot of our designs so that everything would fit," recalled Gross. "It would have been impossible if we'd had to film in anything smaller."

An immense grand gallery leading to Ra's chamber on Nagada was created through a spectacular combination of 50 foot-tall set pieces and a foreground miniature, built by Greg Jein and carefully positioned by special effects supervisor Kit West. The miniature was raised upon a platform close to the camera, so that when photographed it overlapped and extended the real set with the actors, which was located in the distance. The forced perspective created by the seamless blend of miniature and live action creates the effective illusion that the 120-foot set is actually 300 feet long.

The actors exit Ra's pyramid, based on the design of the Great Pyramid at Giza, through a massive 'stone' structure that was built in the desert near Yuma, Arizona. A long stone ramp leads between two huge obelisks into a sandy bowl which later becomes the site of some of STARGATE's most spectacular crowd scenes when the locals battle against their enslavers. "We went scouting until we found this huge sand dune, and built the entrance to the pyramid right up against it," said Gross. "The locals assured us that the dune didn't change much over time, but we'd have probably ended up using it anyway because it was the only one large enough for our needs." To save money on labor and material Gross decided that the entrance to the pyramid would be partially buried by sand, an easy task to accomplish given the surroundings. □

EPIC PRODUCTION VALUE

"STARGATE cost \$15 million less than WOLF," noted co-producer Dean Devlin, "but on screen it looks four times as expensive. We save by being prepared."

than the dollars that were spent. "STARGATE cost \$15 million less than WOLF to make, but on screen it looks like it's three or four times as expensive," said Devlin. "Our theory is that when you bring people onto the film earlier than usual you save money by being better prepared. We had a pre-production period because we wanted to make absolutely sure that we were ready for anything and I have to give a lot of the credit for that to my fellow producer Joel Michaels, who is a genius at anticipating everything that can happen and planning for it."

The story of STARGATE spans from 8,000 B.C. to the present, leading Egyptologist Daniel Jackson (James Spader) and hardened military colonel Jack O'Neal (Kurt Russell) to upset political oppression on an alien planet, Nagada, the civilization that helped the pharaohs build the pyramids. Devlin is quick to point out that the people of Nagada are their own saviors, even though the information that makes this possible comes from Earth. "As in Egypt, the people of Nagada are a brown-skinned race and I'm a brown-skinned American," said Devlin. "We didn't want to make this one of those films where the white man comes in and saves everyone. We really wanted to avoid the racism that's inherent in that. They speak their own language, have their own culture and in the end it's their own actions that free them. We were very careful about this and hopefully it's reflected in the film."

The language that the Nagadans speak is an actual ancient Egyptian language constructed by Dr. Stuart Tyson-Smith of UCLA. "All of the actors from this planet with speaking parts had to learn the lan-

guage and it's all they speak in the film," said Devlin. "We use subtitles for the scenes where our characters understand what is being said, but not for the scenes where they don't because that's part of the fun of being exposed to another culture who communicate differently. We feel it's incredibly racist when people travel all the way to another planet and everyone they meet speaks English. You don't even get that when you travel on Earth!"

Touches of authenticity such as this are only a small part of the other-worldly environment that was so painstakingly created for STARGATE. The myriad details discussed by Devlin and Emmerich before they started writing, were created and, in some cases, improved by the stunning contributions of Holger Gross (production design), Joseph Porro (costume design), Kit West (physical and mechanical effects), Jeffery Okun (visual effects), Patrick Tatopoulos (creature effects) and Greg

Spader and Mill Avital as Sari, a Nagadan who urges the Earth men to join in a revolt to overthrow Ra.



Jein (miniatures).

Each of these individuals had their own team, in addition to the production crew that made it possible to organize and film the scenes that were created. "We had over 450 people on the crew," said Devlin. "It was an incredible collaboration."

These sentiments are echoed strongly by Emmerich, who makes it very clear that if he likes someone's work—he sticks with them. A good example of this is STARGATE's director of photography Walter Lindenlaub, who has worked with Emmerich since they graduated from film school together. "When I'm on the set with Walter I feel completely comfortable, because he knows exactly what I want and I know exactly what he wants," said Emmerich. "I like to be surrounded by people I know and trust and who are good at their work. It's very beneficial for me because when you're making a movie there are always so many other things that you have to battle with. Your crew shouldn't be one of them, because making a movie isn't life or death—it's something we do because we enjoy it so it should be a fun experience."

It was sentiments such as this that first impressed Devlin when he arrived on the set of MOON 44. "One of the first things that really surprised me

John Diehl as one of the Earth commandos, joining in the Nagadan revolt against the regime of Ra.



HERDING NAGADAN EXTRAS

"It was a massive undertaking," said Emmerich. "You have to plan crowd scenes very carefully because it takes half a day just to get everyone in position."



James Spader as Jackson, and his trusty Mastage. Inset: The creature, built over a horse, takes shape in the effects shop.



on that film was that the crew was never referred to as the crew. The crew was known as the team, and small as that may sound, it helped create an atmosphere that was great to work in," recalled Devlin. "Roland is a very unique director in that he has almost no ego about the filmmaking process. I know that's said about a lot of people, but with Roland it's really true. He builds a creative environment, assembles a team of the most creative people he can find and gives everyone the freedom to contribute their ideas. It makes the whole process more exciting and fun."

Among the most talented contributors to STARGATE are the film's cast, which for Devlin represent something of a dream come true. "As an actor, I think it was phenomenal that we got the people we did, because I really admire their work," said Devlin. "I didn't think we would be able to talk James Spader into doing a sci-fi film because he's never attempted anything like this before. It was like Christmas for me when he agreed to do it."

Kurt Russell was another

first choice, but Jaye Davidson was not even considered for the role of Ra until very late in the film's development. It was initially envisaged that Ra would be portrayed as an exceptionally old man to give credence to the 10,000 years that he has been alive. This concept was revised after Patrick Tatopoulos created a striking drawing that showed Ra with a boyish, androgynous face—the look Jaye Davidson made famous in THE CRYING GAME. The illustration caught the eye of Mario Kassar, who liked the contrast between the character's actual and physical age, and felt a younger Ra was more in keeping with the Egyptian myths. Kassar immediately suggested Jaye Davidson for the role, advice that Emmerich had no hesitation in taking.

"It ended up being a very strange cast, because James, Kurt and Jaye have all done very different types of movies," said Emmerich. "I had pretty extensive talks with each of them before we started filming, but I also asked them to surprise me and come up with their own take on their characters because it makes them much more enthusiastic about what they are doing. I like to give actors a lot of free-

dom and I only step in when I feel that something doesn't serve the structure or the overall concept of the movie."

Given that Emmerich's goal was to make an epic film, it's somewhat surprising that his favorite moments in STARGATE are not the beautifully staged crowd scenes, but the quiet moments that occur when the characters attempt to deal with their extraordinary situation.

"I'm more proud of these little movements than I am about the technical achievement of the rest of it," said Emmerich. "My favorite scenes in the movie are

these little character scenes, and for me these moments are very important. I find it kind of disturbing that logistics are all anyone wants to talk about for this film. People would rather talk about how we got 3,000 people on this stupid mountain than the content of the scene, which is the really important thing."

The scene that Emmerich refers to was the very first to be shot for STARGATE, when the party from Earth stumble across the 'mining pit' and encounter the Nagadans for the first time. Thousands of miners gradually stop work and stare at the people from Earth, transfixed by beings who are completely beyond their experience. It is up to Spader to establish communication between his party and the Nagadans, helped by his understanding of their language and some chocolate he has brought with him from Earth.

The fascination of the press with the logistics of STARGATE is understandable, given that this scene involved 1,600 extras and 2,000 stick people—stick men with clothes on them that were placed in the distant background. The rocky tiers upon which the Nagadans are

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STARGATE

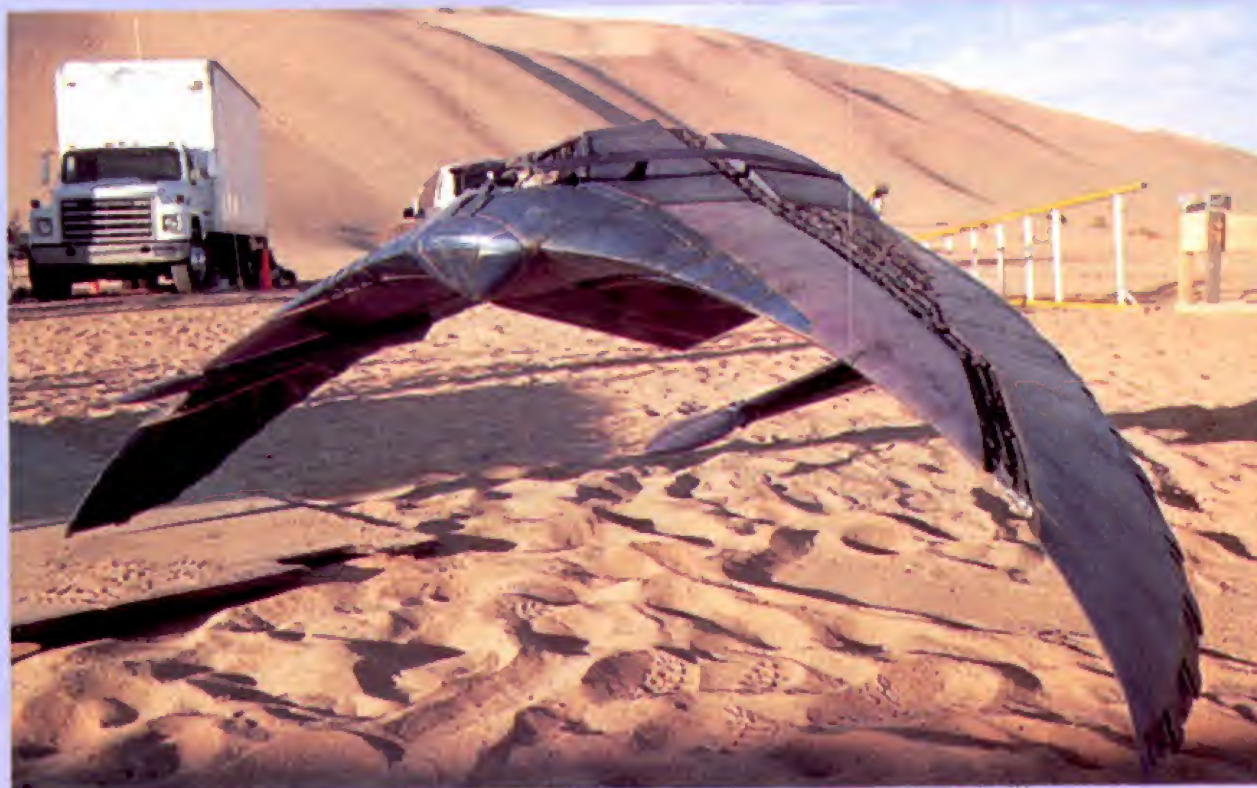
SPECIAL EFFECTS

Digital magic augmented tried-and-true methods.

By Tim Prokop

STARGATE features between 350 and 380 digital effects shots. In terms of sheer numbers, this places the film on a par with films such as TRUE LIES. One of the best examples of a digital effect that will never be recognized as such establishes the Giza plateau where the stargate is unearthed in 1928. Director Roland Emmerich considered shooting this with a second unit crew in Egypt, until he learned what it would cost to rent one of the world's premier tourist attractions, and temporarily remove the tourists, vendors and amenities from the site.

An easy solution appeared to have been found when the location manager Ken Fix discovered an ideal location in Arizona, complete with a canal that would simulate the Nile River in the distance. It was decided that the camels, actors, a 1928 car, a sail from a distant ship on the 'Nile' and the sun setting behind a palm tree would all be accom-



Houri guards fly gliders equipped with sonic blasters, filmed as foreground miniatures.

plished on location, leaving only the pyramids to be digitally added by Kleiser-Walczak, the company that created the effects for Douglas Trumbull's Egyptian-themed film experiences for the Luxor Hotel and Casino in Las Vegas.

"Unfortunately, the sun didn't go where it was supposed to go," said Jeff Okun, digital effects supervisor, "and there was no way to move the palm tree and the sail and still keep a back-

ground that would make you think you were in Egypt in the 1920s. If we'd moved the camera even three degrees right we'd have picked up a water treatment plant, a few degrees to the left and you'd have seen an orchard. God knows how Ken found it, but in this one spot, from this one camera angle everything lined up to look exactly like Egypt...everything except the sun."

To solve the problem, Okun photographed the live action at the location and then shot the sun reflecting on the water at a different place the same time the following day. "Then we got a Cairo phone book and found a student whose hobby was photographing the pyramids," said Okun. "She sent us every shot she'd ever taken, so we were able to get one that had the pyramids at the right angle. We put all these different elements together in the computer, added lens flares around the sun and then faced an additional complication because the palm tree had died in the 131 degree heat and

had to be completely rebuilt in our computers. It was an immense amount of work, but it was also very rewarding because it looks terrific and nobody will ever realize that it's an effect."

Enthused Emmerich, "It looks absolutely perfect! It's an amazing shot and we saved over \$30,000 by not sending a second unit crew to Egypt."

For Ra's futuristic gliders, shaped like hawk wings and equipped with sound wave weapons, foreground miniatures were flown in front of the camera by a mobile wire

rig while explosions were set off in the crowd of people behind them. "Flying the gliders was one of the trickiest things I was involved in, because we had to tie the speed and position of the models to the explosions that were going off below them," said special effects supervisor Kit West. "It's an older style effect that was a lot of work, but it looks terrific because it was photographed for real, with this immense battle scene taking place behind the miniatures."

Noted Emmerich, "Right from the start I said that I didn't want to have computer-generated gliders, or add them through blue screen because that doesn't look convincing to me. Of the 100 gliders that appear in the film only six were created through CGI, the rest were done practically using this fantastic cable rig that Kit West created. It made it quite easy to move the models in the way that we wanted, so I could put an actor on a spot, have him react to a glider as it flies overhead and see the shot the next day." □

Director Roland Emmerich poses with the stargate on location in Arizona, a filming site made to look like the pyramids at Giza with digital effects.



DARKMAN II

DURANT RETURNS

Arnold Vosloo replaces Liam Neeson in the role of Sam Raimi's dark anti-hero.

By Frederick C. Szebin

Sam Raimi's tortured anti-hero, Darkman, will now join the ranks of such enduring characters as Batman, Superman, Tarzan and James Bond as a popular crime fighter in a continuing series to be played by an actor other than the one who initiated him.

While playing a feather-triggered hitman in the John Woo/Jean Claude Van Damme thriller, *HARD TARGET*, co-produced by Raimi and Robert Tapert's Renaissance Pictures, Arnold Vosloo was approached to take up the tattered bandages and billowing black cape from original Darkman star Liam Neeson, in Renaissance's new Darkman double feature, *DARKMAN II: DURANT RETURNS* and *DARKMAN III: DIE, DARKMAN, DIE*.

In a surprising turn, Universal has chosen not only to make two sequels back to back, but to forego theatrical release and follow Disney's lead with their smash sequel to *ALADDIN* by making further Darkman adventures as direct-to-video releases.

Beginning as a subsidiary to feature film releases, video has exceeded its parent business to become a \$17 billion industry of its own. Despite the first *DARKMAN* film doing well at the boxoffice and going on to even greater popularity on



Larry Drake is back in the role of crime boss Durant, armed with a ray gun.

video, Universal was unwilling to fund a theatrical feature. "It was studio politics to a slight degree," explained Tapert, who shares executive producer duties with Darkman creator Sam Raimi on the next two films. "The feature division at Universal believes that to give us money to do a sequel to *DARKMAN* is problematic. Traditionally, the sequel only does 60% of the original's grosses, and the budget is roughly the same. The idea of making a *DARKMAN* sequel through Universal's theatrical office just fell apart. They didn't see it as being financially feasible. The Home Video office, though, said 'Boy, it sure did sell a lot of units for us.' Going direct to video with *DARKMAN* fol-

lows Disney's logic with *THE RETURN OF JAFFAR*; they didn't want to go and spend \$40 million making a sequel to *ALADDIN*, but they did recognize that there's a market for it. In our case, Sam and I really want to see Darkman live on as a franchisable character and as an American superhero. In 50 years, Darkman should be on the damn tour at Universal with *Frankenstein!*"

Following along the same sentiments, Arnold Vosloo had his eyes opened at a recent convention of the Video Dealers Association of America; "A lot of the major film companies are starting to get involved with direct-to-video productions because of the great success Disney had with *THE RETURN*

OF JAFFAR. Disney took a chance, went straight to video, and did phenomenally well with it. That's why there's this drive now, business-wise, for films to go straight to video, especially in the horror and science fiction genres, which have a fan base and a cult following. They are absolutely perfect for DTV releases."

While at the Las Vegas-based convention to promote the new *DARKMAN* films, Vosloo learned that the video release of the first *DARKMAN* film made even more money than as a theatrical picture, and that around 80% of the films in current production would not be made at all, if video wasn't there to pick up extra revenue. "One of the executives told me that in the not-too-distant future, you'll have the opportunity to go see a major film, such as *TRUE LIES*, as it opens on a Friday night at your local cineplex, *or* take out your credit card and pay to watch it at home on Pay Per View that very same night. It's coming."

With half the budget coming from Universal's Television division and half coming from the Home Video office, the two *DARKMAN* sequels began filming in Toronto, budgeted at just under \$5 million apiece. Also cast in *DURANT RETURNS* is Kim Deane, known mostly for her long-time role on the ABC soap *ALL MY*



Vosloo in makeup by Wayne Rugg as horribly scarred Dr. Peyton Westlake. Inset: Raimi's Invisible Man bandaged look.



Noted Vosloo of the casting change, "This guy can make any face he wants! Maybe he didn't like his old face and that's why he's wearing this one!"

Vosloo commenced, as the new Darkman, a native of a much warmer South African climate put it, "freezing our asses off in Toronto! Wow! What a cold city, my God! I had never felt anything like that. Ninety percent of the film was shot at night from 6:00PM to 6:00AM at 18-below. But I love working at night. Most of my scenes for **HARD TARGET** were shot at night. For **DARKMAN**, it was perfect."

[Vosloo feels the night shooting is an improvement on the original.] "One of the problems I had with the first film, was that so much of it was shot in the daylight," he said. "Even Sam, I think, admitted once

that he would have preferred to have shot more of the original film in the dark. That kind of genre lends itself to shadows and light. But, unfortunately, we were doing this during winter, which added a whole new dimension! When I was in the Darkman wardrobe, it was great because I had the mask and all the makeup on, and the cape, so that was relatively warm."

As with any actor stepping into a role made popular by another performer, Vosloo had his qualms about taking on Darkman and disappointing the fans. "Initially, I was very weary of doing it," he said. "But then I figured that because a lot of the time I am in the Darkman mode, wearing the makeup, it could be anybody. The only thing you see is the eyes. I studied what Liam [Neeson] did. The tricky parts are when I was going to be Peyton Westlake as a normal citizen, with the synthetic skin, because obviously people would then expect to see Liam. That was a bit of a concern initially. But, you just have to grab the bull by the horns and go for it. I think people will just

accept the change." Then he adds with a laugh; "We have the bonus that if anybody queries it, we can just say, 'Well, this guy can make any face he wants. Maybe he didn't like his old face, and that's why he's wearing this one!'"

Once production began, Vosloo found himself not only dealing with the chill of a Toronto winter, but the unintended complications of Wayne Rugg's three-hour makeup. Filming during a cold, dark night, the actor would be called upon to do basic stunt work, such as running along high-rise girders in a mask that allowed for little or no peripheral vision. The new Darkman made his feelings known to director Bradford May, and a brief waiting game solidified his polite demand for a stunt man who wouldn't mind running on a thin girder, 80 feet up, when he couldn't see his own feet.

Vosloo admitted a friendly jealousy over co-star Larry

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Vosloo, restored with his synthetic skin, and Kim Delaney as a snooping reporter who falls in love.



CHILDREN, as a roving reporter, who gets in over her head once she snoops into the Darkman case. Also appearing is actress Renee O'Connor, a Renaissance Pictures favorite, who has also appeared in Renaissance's **HERCULES AND THE LOST KINGDOM**, as well as the telefilm **THE FLOOD**, and a typically intense episode of **NYPD BLUE**.

When last seen in the final reel of Raimi's first **DARKMAN** adventure, sociopath and part-time finger collector Robert G. Durant, played with evil aplomb by Emmy Award-winner Larry Drake, was roasted in a copter crash at an LA overpass. But in a move that would make any fan of old-time cliffhangers proud, it turns out that deadly Durant has been in a coma all this time, and awakens during a lightning storm, in a mood to re-establish himself in the underworld. While Darkman's alter ego, Peyton Westlake, struggles in his experiments to perfect his synthetic skin, which lasts only 99 minutes in the light of the sun, Durant frees an insane scientist,

who can supply the crime lord with the ultimate in urban control technology—a particle-beam gun.

Written by Steve McKay and Chuck Pfarrer and directed by Bradford May, who lent his talents to the Amy Fischer sweepstakes with the TV movie **AMY FISCHER—MY STORY, DURANT RETURNS** was actually the second film shot in the back-to-back production schedule due to Drake's prior commitments. In **DIE, DARKMAN, DIE**, the first sequel shot which will actually be released as the third film in the series, Westlake meets up with the doctor who performed the surgery on him in the first film, formerly played by Jenny Agutter, but now performed by Darlann Fluegel. She offers to restore his nerve endings so he can feel again, and begin to control his rages. Instead, she implants a control device, in a plan to steal his genetic structure in order to make an army of violent, unfeeling darkmen.

Three weeks after the first sequel was completed, Drake became available, and he and

PAGEM

Writer/producer David Kirschner readies

By Chuck Crisafulli

Producer David Kirschner certainly appears clean-cut and composed enough to be chairman of a major company—Hanna-Barbera to be exact. But there is a noticeable twinkle in his eye that seems to have much more to do with playgrounds than boardrooms. In his toy and prop-strewn office, as Kirschner pops in a video of a pivotal transformation scene in his latest work, the PAGEMASTER, all decorum is tossed aside. He's up out of his chair, excitedly pointing and gesturing at the wild mix of live action and computer animation. He delivers a play-by-play of the frenzied scene and mouths dialogue along with the film's star, Macaulay Culkin. Kirschner is a happy kid. The film may well evoke a similar response from many more kids and kids-at-heart when it finally hits the theaters after three and a half years of development.

Twentieth Century-Fox is set to open the film in November. The story follows Culkin's character, Richard Tyler—the world's most neurotic kid, who is having a hard time enjoying his life with any sense of adventure or imagination. That changes during a momentous visit to the local library, when Tyler inadvertently enters the world of the Pagemaster, overseer of the realms of Adventure, Fantasy, and Horror that exist on the library shelves. The boy finds he must brave encounters with pirates, dragons, and Dr. Jekyll and Mr. Hyde in order to make his way back to the ever-glowing, nearly unreachable exit sign.

Once Tyler crosses the boundary into the Pagemaster's world, the film becomes an epic work of animation. Some cynics may snicker when Culkin delivers the line "What's happened? I'm a cartoon!" but the proper tone is set when the Pagemaster corrects him: "You are an illustration."

While Joe Johnston (*HONEY I SHRUNK THE KIDS*) directed the live action segments that begin and end the film, the heart of the film are the 55 minutes of animation directed by Maurice Hunt (*RESCUERS DOWN UNDER*). Christopher Lloyd doubles as a curmudgeonly librarian



Adventure, voiced by Patrick Stewart, one of Kirschner's animated guides into the wonders of literature, with cartoon segments also devoted to works of Fantasy and Horror.

and as the voice of the Pagemaster, and the living books of Adventure, Fantasy, and Horror that help Tyler on his trek are given voice by Patrick Stewart, Whoopi Goldberg, and character voice specialist Frank Welker, respectively. Leonard Nimoy cuts loose in decidedly un-Spock-like fashion as Dr. Jekyll and Mr. Hyde. The script was put together by Kirschner, David Casci, and Ernie Contreras.

Kirschner boasted that the film has more effects work in it than any animation film ever made. In the first transformation scene, drops of paint from the library ceiling splash down to become a swirling, multi-colored, very menacing dragon. That effect, and some other equally striking work, was contributed by the computer animators at XAOS (*LAWNMOWER MAN*). Even Hunt's traditional animation sequences have a fresh, striking look to them. He spent a year creating inspirational sketches and rich palettes of color that would give each segment of Tyler's journey the proper mood

and intensity.

The basic concept of the project came to Kirschner 10 years ago when he began to entertain his young daughters with a custom-made bedtime story. But when the project finally blossomed into a \$35 million production, Kirschner was quite ready to share the creative reins. "I may be the guy at the end of the day who's responsible for getting the film done, but I also really love for people to feel that if they have a better idea they should just come in and say, 'David, your idea is not going to work. Here's a great idea.' Maurice and I had that kind of relationship back and forth. We could disagree, talk it out, and both be excited about the results."

A feature-length work of animation invariably brings up comparisons with Disney, and Kirschner noted that part of his job was to convince investors that non-Disney work could bring audiences to Disney levels of excitement and interest. "That's something that I didn't count on in the beginning—going out and selling this concept to corporate America," said Kirschner, because I'm not Disney—I'm little Davey Kirschner. And I wanted to make a film that was not following in Disney's footsteps. I'll leave it to others to copy Disney's work. I wanted to do a film that dealt strongly with our own designs and inventions. Here's a film that has no songs in it, there's

Macaulay Culkin and Christopher Lloyd as the titular librarian star in a live-action framing story directed by ROCKETEER Joe Johnston.



PAGEMASTER

his cartoon adventure in the land of books.

no central villain, and there's no love story. Those are the keys to Disney stories. This is a film about an insecure little kid who gets locked in a library and the world of literature comes to life. I was a little nervous at first about not having songs, because everyone felt this should be a musical. Now everybody is thrilled that there are no songs. We've ended up with Indiana Jones Jr. in the library. I feel very good about that."

Hunt is also clearly happy about his work as he attends to final editing and color adjustments. But he admitted that he was not instantly won over by the concept of the PAGEMASTER. "I had just finished 'RESCUERS DOWN UNDER' when I was introduced to David," said Hunt. "He had some ideas he was throwing around, and one of them was about a young boy lost in a library who befriends three books. I said, 'A library? You want to do an animated film in a library?' It didn't hit me right away. I thought it was going to be pretty boring drawing thousands of books. But when we got together to do some sketches at his house, I saw the possibilities and potential of the story. It started to get really exciting. Once I got past the initial idea that this was taking place in a library, I realized that with every turn in that library we could open up into a whole new world. We're just lucky the characters didn't head off for the Biology section."

Kirschner's vision of the project was partially inspired by the work of great illustrators like Arthur Rackham and N.C. Wyeth. Hunt noted that he didn't mind looking at their work for inspiration, but didn't want to duplicate anyone else's style. "Those artists are great in their own right, but it's not a whole lot of fun to copy anybody. I liked getting excited about their images, seeing how people connected with them, and then making it work through my own eyes."

"The real challenge to the whole project was in designing these worlds in such a way that they weren't like anything else out there. I wanted my animators to come up with things we hadn't seen before. Basically, I wanted something that would be fun for me to look at over and over again. That was the personal challenge."

Kirschner noted that in the PAGEMASTER's growth from bedtime story to feature, not much about the story has changed, ex-

"It introduces kids to the exciting world of classic literature. The fact that kids are reading the book is amazingly satisfying."

—Producer David Kirschner—



Hanna-Barbera CEO Kirschner promoting his dream project, which opens in November, on the steps of his favorite haunt, the local library.

cept that a good deal more humor has been added. "There are some gags the animators were able to work in—like a scene where Adventure finds the much cherished library card," said Kirschner. "He has a hook in place of one hand, but he hides the card in his hand, holds out his hand and hook to Richard, and says 'Pick one.' The kid kind of looks puzzled for a moment and then says 'Uh—the hand.' I would have never thought of that, but in the storyboard sessions the guys brought in a lot of humor that wasn't there at first." Kirschner is also fond of a scene where Fantasy looks at the regal brass nameplate on Dr. Jekyll's front gate. Beneath Jekyll's name, scratched into the stone, is 'Mr. Hyde.' "Must be a duplex," Fantasy shrugs.

The film has gone over extremely well

with screening audiences, and an illustrated book version of the story has made it to the *New York Times* best-seller list and has been translated into 27 languages. The story has already inspired dozens of *Pagemaster* fan clubs, and kids that write to Kirschner often receive a personal note in reply. "The fact that kids are reading the book is amazingly satisfying, given the message of the story," he said. "I didn't create the film as an elixir to the literary problems that exist today, I just created it as an adventure. But parents and educators have made the book important because it introduces kids to the exciting world of classic literature. I would probably sound smarter if I said that was my intention, but it wasn't. It was just to create this world that is inside a building found in every city in the world—a library."

Kirschner noted that he thinks the appeal of the *Pagemaster* story is the same appeal that lies in all strong works of fantasy. "If you look at the great Victorian works of fiction, from *The Wizard of Oz* to *Peter Pan* to *Alice in Wonderland*, all of them are about children who are missing something in their lives. They step into a world of fantasy and become better people in the course of their journey. The PAGEMASTER is not any different, except that it's a contemporary kid who has a lot of fears that maybe kids today can relate to. The fears are presented in a comedic form, but they're still real fears."

"Richard Tyler is thrust into this magical world and comes out a little different. It's not that he's going to conquer the world or be anybody special. But he has a much better sense of himself and of the wonderful gift of imagination that society tends to take away from children—especially today when so much information is coming at them and imagination and innocence are lost so quickly."

Kirschner admitted that as a kid he bore some resemblance to the neurotic, pre-library Tyler, and in the wake of the PAGEMASTER some of his childhood fears are being reawakened. "It never felt like a hard project to work on, but what's hard right now is the travel schedule. I'm going all over the world to discuss the film and the book. I was one of those kids who never wanted to go to camp because I didn't want to be away from my family, and I feel the same way as an adult." □

THE PUPPET MASTERS

Walt Disney tackles science fiction by adapting Robert A. Heinlein's shocker.

By Michael Beeler

Last March, on Paramount's back lot, Robert Heinlein's *THE PUPPET MASTERS*, about the alien invasion of Earth, was filmed as a Hollywood Pictures presentation by Life-line Productions. The film represents Walt Disney's first venture into science fiction since the new regime of Michael Eisner and Jeffrey Katzenberg revamped the studio in 1985. The movie opened nationwide in October.

Donald Sutherland (*THE INVASION OF THE BODY SNATCHERS*) stars as Nivens, the tough-minded director of the Office of Scientific Intelligence, who discovers and then battles the silent invasion. Eric Thal (*A STRANGER AMONG US*) portrays Sam Nivens, a jaded OSCI agent and the disaffected offspring of its director. And Julie Warner (*INDIAN SUMMER*) plays Mary, a brilliant and beautiful NASA scientist working with extraterrestrial intelligence.

The trio is sent to a small Iowa town to investigate a UFO sighting and discover small, slug-like, alien creatures that attach themselves to humans and take complete possession by



Stuart Orme directs Donald Sutherland as Andrew Nivens, head of the Office of Scientific Intelligence, Heinlein's forerunner of James Bond, fighting space aliens.

penetrating the brain and nervous system. The slugs of the title hold their human hosts hostages in their own bodies. Rapidly multiplying and spreading beyond the borders of Iowa, the plague of alien parasites poses a threat to national, as well as international security.

The Puppet Masters, written by Heinlein in 1951 during the McCarthy era, contains numerous ideas that have been used by countless science fiction films over the years. The James Bond films, *INVASION OF THE BODY SNATCHERS*, and even the Borg of *STAR*

TREK: THE NEXT GENERATION, to name just a few, owe much of their storylines to Heinlein.

"Anyone who grew up reading science fiction in the 1940s and '50s, the way I did, has to revere Heinlein," said executive producer Michael Engelberg, also a practicing physician in Los Angeles. "He remains the most important science fiction writer since H.G. Wells. *Puppet Masters*, in my opinion, is unquestionably his best book. It certainly is the one that lends itself most readily to cinematic adaptation. It succeeds on many

levels as a thriller as well as an adventure story."

Noted producer Ralph Winter, "This is an attempt to go back and make the original as opposed to all the different movies that have borrowed heavily from Robert Heinlein. In *The Puppet Masters*, the code number for Sam is 007 and he likes his martini stirred and not shaken. Everyone's borrowed from Heinlein. So the trick is to go back to the original but not make it look simply derivative of the other offshoots. We're trying to be faithful to the book as much as possible but it's a story that's certainly wrapped up in the '50s. We want to take some of those elements we think are still interesting, from the '50s, and give it a '90s, 'this could happen today,' kind of feel."

In developing the film the producers decided that it would not be set in the future. Consequently, there are no flying cars, no space station circling the earth, nor any other kind of human-conducted interplanetary travel. The Venusian nine-day fever, which was used to kill off the aliens without killing their human hosts, has been replaced with a more familiar type of earthly disease such as malaria.



Julie Warner as NASA scientist Mary Seton, discovering a plague of alien parasites in an Iowa town, a rapidly spreading threat to national security.

There will be no nudity in the OSCI offices, in order to detect the slugs, as there was in the book. Although, in the book it took a long time before you knew that Nivens and Sam were father and son, in the movie you will know immediately. And the dramatic fight scene in the flying car between father and son now takes place in a helicopter.

The book is set in 2007, more or less, 50 years after it was written," said Engelberg. "To do that in the movie would mean that we would have to create an entire society complete with physical appearance of clothing styles, which is really a distraction from what the story is about. It's fine to do in a book. You know, Heinlein doesn't describe what people are wearing, ever. We have to actually design that for a movie. Flying cars are expensive. And, I don't really think that a flying car adds as much to a picture as its cost would penalize us. It's not a significantly different story just because it takes place in present day."

Also gone are the little elf-like creatures, the Androgynes, who were the slug's hosts, arriving along with the ship they built that brought them all to Earth. They've been replaced with an almost womb-like crea-

ture that literally imbeds itself into a parking structure, where it starts breeding new slugs for the ensuing earth invasion. It's just a biological thing that has come to earth," said art director James Hegedus.

Engelberg, who has been involved with the development of the project for seven or eight years, first read *The Puppet Masters*, as a kid, when it originally appeared in 1951 as a three-part serial in the September, October and November issues of *Galaxy* magazine. He has been a fan of Heinlein's ever since, and noted how he tried very diligently to incorporate the essence of the original book into the film.

"Any screenplay plays different than the book," said Engelberg. "But, I have continued to reread the book as we've generated different generations of the script with different writers because I always keep finding new things in it that we haven't captured."

One of the questions on everybody's mind was whether or not Disney could actually produce a serious science fiction film. "I know that [Engelberg] has been a champion with Michael Eisner for years and years to try to do this," said Winter, who was asked by Disney to get involved with the

"If you grew up reading science fiction as I did you revere Heinlein," said producer Michael Engelberg, M.D. "He's the most important figure since Wells."

production because of his experience with effects and big budgets on the STAR TREK movies. "[Engelberg] was friends with Michael Eisner even back at the Paramount days [before Eisner moved to Disney]. I think Eisner definitely wants to get into this science fiction realm and so it was a natural, I think probably, to turn to his friend, Michael Engelberg, and say, 'what have you got, let's see what we can do together,' because they've been friends for years. [Disney] is taking a chance. But, they've had a few good movies, especially the animated ones. So, maybe they can get into it, maybe they can get a feel for it."

In order to help get that feel Stuart Orme, a British filmmaker who had directed, among other things, *THE FEAR*, a five-part serial drama for British television, was asked to direct. "I've always been interested in science fiction and the opportunity to do films like this in England is pretty remote," said Orme. "I came here to look for a project."

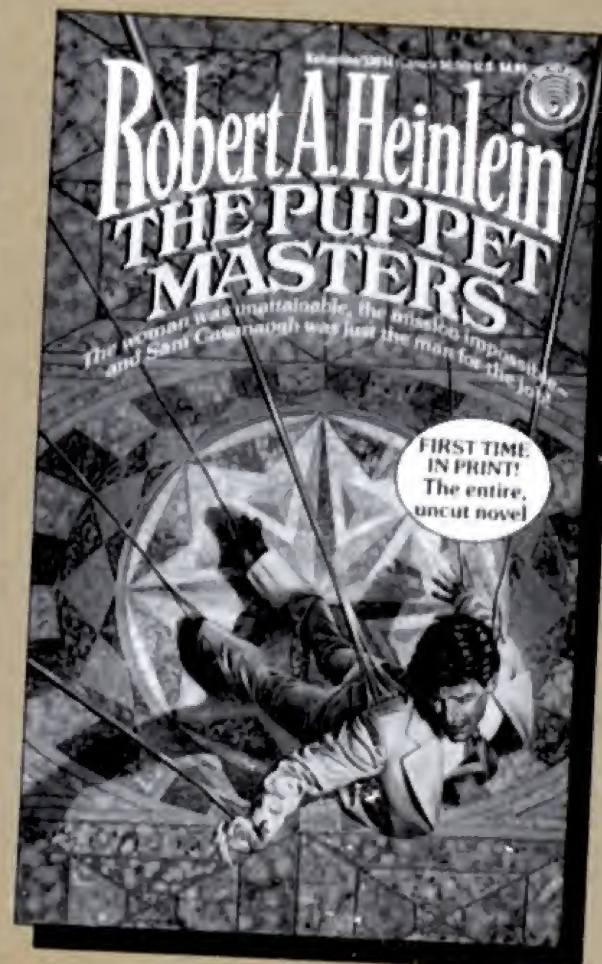
Orme's most recognizable work as a director would probably be the numerous music videos that he both produced and directed during the '80s. He did all of the Genesis and Phil Collins videos up until around 1986. He also produced and directed Whitney Houston's first video along with others for Meatloaf, Level 42, James Taylor and Dave Stewart of the Eurythmics.

With a budget estimated to be little more than \$15 million, Orme was challenged to mount a science fiction story with limited resources. "It was the psychological aspects of the film that were what interested me," said Orme. "We didn't want to fall into the trap of it looking like *INVASION OF THE BODY SNATCHERS*."

Orme admitted he was interested in giving the film a much more serious atmosphere than is usually found in Disney products. "I'm more interested in the darker aspect of these things," said Orme. "I suspect that Disney would probably favor a lighter touch. "If you look at something like *ARACHNOPHOBIA*, I think [Disney] would describe it as a sort of comedy-thriller with a bit of horror thrown in. When I read the first [*PUPPET MASTERS*] script, it seemed to be more in the flavor of that and to something of a lesser extent something like *ROCKETEER* than it was towards *ALIEN* or *INVASION OF THE BODY SNATCHERS*. Presumably that was one of the reasons I got hired because that's the way we've taken it. Made it a little darker. There are some uncomfortable moments when you see this thing boring into somebody's neck."

The original draft of the script was written by the writing

The latest edition of Heinlein's book, first published in 1951, often imitated but never duplicated.



ROBERT A. HEINLEIN

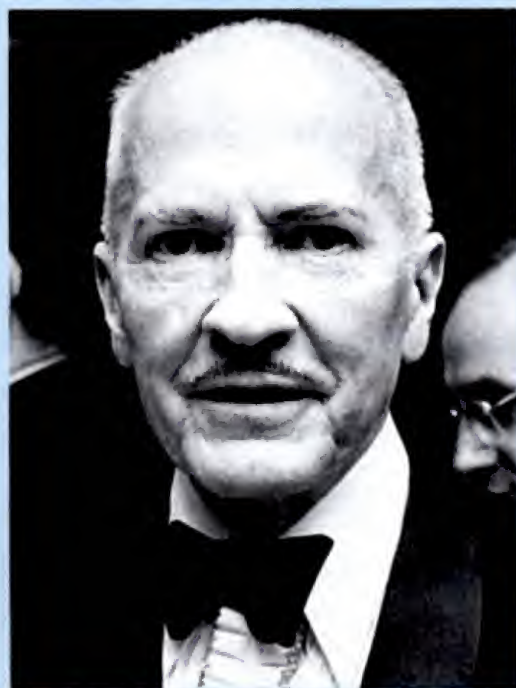
*A towering figure in science fiction,
often treated badly by Hollywood.*

By Robert T. Garcia

"What makes Mr. Heinlein a part of the American literary tradition is that his characters do prevail. His work reflects the fundamental American optimism that still surprises our friends around the world. As Mr. Heinlein taught us, the individual can and will succeed...[his] most important message to us is that...What we become will be determined not by the tools we hold in our hands, but by the ideals we hold in our minds."

—Tom Clancy

Retired from the Navy because of a bout with tuberculosis, Robert A. Heinlein tried writing and sold his first story "Life-Line" in 1939. It wasn't your normal '30s science fiction tale. The hero-scientist was out to make a buck, and the villains were committees and insurance companies, while the press and the courts were added to the mix, making it a story Ben Hecht would love. Thousands of readers did love it, and Heinlein embarked on a career that would make him the most influential American science fiction author of our time. He brought a very popular and populist vision of the future to the field. His stories gave us individuals who beat the odds, political, social, or natural. And, he did it without ever compromising the scientific underpinnings of his stories, and without dwelling on the intricacies of the science: science fic-



Heinlein, who died in 1988, devised concepts frequently ripped-off, but rarely ever adapted by the movies.

tion for adults.

No one else accomplished what Heinlein did over the years. He wrote political allegories in *The Sixth Column*, *Farnham's Freehold* and *The Puppet Masters*. He gave us astoundingly good science fiction novels for children in *Podkayne of Mars*, *Red Planet* and *The Rolling Stones*, as well as for adults in *The Moon Is A Harsh Mistress*, *Starship Troopers*, and *Door Into Summer*. When his *Stranger In A Strange Land* was published, it set him up as a cultural god, and gave science fiction one of its first best-sellers.

Heinlein always pushed the edge of what adult science fiction could discuss. His work was rife with politics, religion, and eventually sexuality. While his views were not al-

ways politically correct, his often controversial fiction won him four Hugos for Best Novel, as well as the Grand Master Nebula Award for Life Achievement and finally, worldwide acclaim.

Heinlein tried to bring his particular vision to the screen a few times. In 1949, he went to Hollywood to work as technical advisor on George Pal's innocuous *DESTINATION MOON*, which was very loosely based on his *Rocketship Galileo*. Of this stay in Hollywood he concluded: "—it had cost me eighteen months work, my peace of mind, and almost all of my remaining hair. Nevertheless, when I saw the 'rough cut' of the picture, it seemed to have been worth it." The movie created a quick spat of knock-offs, which included *ROCKETSHIP X-M*.

In 1950, Heinlein had "Roads Must Roll" optioned for television, and was involved in a deal with Kellogg with *Tom Corbet*, *Space Cadet*. In that latter deal, Heinlein declined screen credit.

In 1963, Heinlein received a call from Howie Horwitz (*BATMAN*) at Screen Gems, who wanted him to do a pilot script for a television series. Heinlein created *CENTURY XXII*, but after a shakeup at the studio resulting in the firing of studio exec Will Dozier, Horwitz's boss, the show was shelved, leaving Heinlein to write: "if the series is never

continued on page 125

team of Terry Rossio and Ted Elliot, who then went on to write Disney's highly successful *ALADDIN*. The intent was always to try and build a good thriller and adventure that was driven by a solid story.

"They've tried a number of different tacks on it," said Orme. "I don't think they ever envisioned the film as set in the future but they certainly played around with having it set in a confined place, with the whole thing taking place on an air base. There have been a number of incarnations. It's a film about something which you've got to be able to make the audience jump. It's got to make you feel sort of uncomfortable. Balancing that with a lighter tone is tricky. One of the reasons that there were a number of incarnations was that they were trying to get that balance right."

Trying to get that balance right eventually led to bringing in David Goyer, a relatively new writer with a background in the action film arena but a real interest in mystery, science fiction and horror. "Terry and Ted's script, from what I could see, went for a slightly lighter, light-hearted touch to it," explained Orme. "And, David was slightly darker. And, when I got on to the project, the word was let's make it as real and contemporary as we possibly can."

A number of other changes to the script took place as the result of the art department working with storyboards, the writers and the effects crews. The art director, James Hegedus, (*RAINMAN*) felt that even though the script was very specific and visual, that there were a lot of things that the story suggested that weren't written down. With the help of Joe Griffith, story boards were used to brainstorm ideas to help bring about more exciting scenes.

"Scenes that began to be developed early on were how the creature might behave," explained Hegedus. "By storyboarding those in advance it suggested ideas of what the creature might do. Also, the creature suggested things after it was built that weren't visualized earlier.

The New York backlot of

“Puppet Masters is Heinlein’s best book,” noted Engelberg, “lending itself most readily to cinematic adaptation, a thriller as well as an adventure story.”

Paramount, built for the short-lived but critically acclaimed BROOKLYN BRIDGE television series, served as Ambrose, Iowa. In order to get the feel of the rural farmlands, the production went on location to Fresno, California for two weeks. According to Winter, this was done largely to lessen the cost of moving the entire production to Iowa and to take advantage of the small-town architecture and a very unique governmental building.

“They have a great city hall!” said Winter. “It looks like a spaceship, it’s wonderful!” Orme mirrored Winter’s enthusiasm for Fresno’s city hall. “It was a real find, because it looked as if it had been designed by aliens,” said Orme. “It really does look almost like a space ship. The man who runs or manages it was a Robert Heinlein fan. So, we were able to persuade him that we should take over the whole place and use the roof, the inside and the underneath.”

Orme was excited about working with an American film icon like Donald Sutherland, even though initially he had some apprehensions. “Most of the films I’ve made have been out of England, where casting is not as high a profile as here.” said Orme. “Working with somebody who’s done 40 or 50 movies, and obviously [Suther-

land] brings that experience, it’s slightly nerve-wracking. You spend the first day or so, even if you’ve met beforehand and talked through the scenes, which we had, sort of testing.

“My apprehension was that sometimes he’s been fantastic and sometimes he’s been not quite so good.”

But, Orme found Sutherland to be very charming, an actor who knew and respected his craft. “He was incredibly professional,” said Orme, “no sense at all that this was one of a number of films. He was completely focused on what he was doing. He made the other actors more professional. He kept the crew on their toes. And, for me, he was more than I ever thought he would be. He’s very dignified on screen. He’s got great presence. He looks better than he ever did, I think. It was a joy. And, I think that he enjoyed it, which is the other thing I wouldn’t have thought he might have done. You know, he might have treated it like, ‘Here’s a genre film, I’ve done it before, I’ll just coast through it.’ But, not at all. I think, he had a really good time.”

Still undecided was whether Disney would use Heinlein’s original title on the film or change it to avoid confusion with Full Moon’s PUPPET MASTER series of direct-to-video horrors. “Some of us feel



Warner and Eric Thal as Nivens’ son find a boy encased by the alien horror.

more strongly about it than others and for different reasons. There is the obvious connection with the original material, which leads you toward saying it should be called the same as [Robert Heinlein’s] book. Then, there’s the fact that it isn’t, like most films, the book transferred to the screen. There have been a number of changes. So, there’s the disadvantage that people will say, ‘You’re calling it Robert Heinlein’s THE PUPPET MASTERS and it’s not.’ But the reason for wanting to say his name with it, is to differentiate it from some of these other things.”

Unfortunately no one’s yet been able to think of a better title for the film. “I think one of the difficulties is that we haven’t come up with a really good alternative,” said Orme. “I think if there was a cracking title sort of sitting here waiting for us to battle with then we would have probably gotten further down the line.”

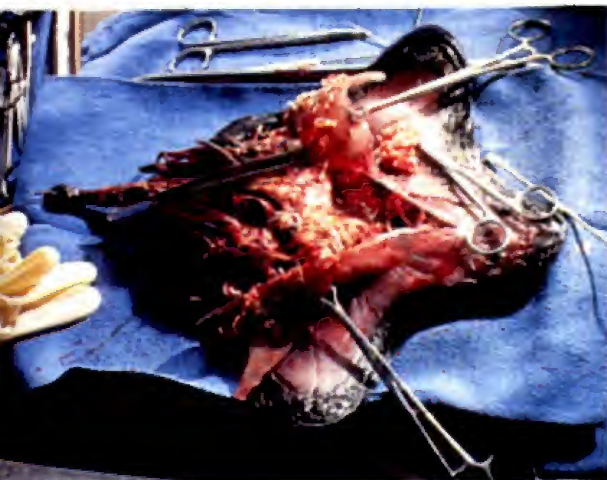
Orme noted there have been

a few other titles tossed about but none that would really give you goose pimples on a warm day. “There were the obvious things like DOMINION and some were quite interested in calling it WONG—at least I was. Also, THE STRANGERS. A lot of these titles sound like other titles. For better or worse, we’re [stuck] with THE PUPPET MASTERS.”

Ultimately the discussion comes around to the issue of whether or not people are that familiar with Heinlein and his catalog of books. Orme was more than willing to admit that he wasn’t really aware of Heinlein until recently. “I have to confess I was never a great reader of [science fiction], said Orme. “I think I was more interested in the films that have arisen in that era.” The Disney marketing executives felt that there were enough Heinlein fans out there that they should attach his name to the title treatment.

Stripped of much of its science fiction props, it is difficult to say how the fans of Heinlein will react to the contemporary feel of the movie. And although it can be said that the true essence of the book was always that the horror of slavery can only be defeated by those who possess, as Heinlein wrote, “the willingness to do sudden battle, anywhere, anytime, and with utter recklessness,” you just can’t help thinking, “No nudity in the OSCI offices? Come on! Heinlein’s got to be turning in his grave!” □

Nicholas Cascone as Greenberg (r), spreading the slug-like parasite, lodged on his back. Below: Making an autopsy of the alien invader.



STAR TREK

THE NEXT GENERATION

The final year of the most successful science fiction series ever on television.

By Dale Kutzera

April of 1994 may well go down as the busiest month in STAR TREK history. As THE NEXT GENERATION filmed its final two hour episode on its home stages, shooting had already begun next door on STAR TREK: GENERATIONS, the long-awaited feature film that will serve as a hand-off between the classic and current casts. Across Avenue P on the Paramount lot, in three more mammoth sound stages, DEEP SPACE NINE continued production on its second season while on the other side of the studio, in the venerable Hart building, the collective brain trust of what is simply called "the franchise" began pre-production on STAR TREK: VOYAGER, an all new series that will serve as the anchor of a new Paramount television network set to debut in January of 1995.

A busy month indeed.

Unlike Classic Trek, NEXT GENERATION has gone out on top. It ended its seven-year run where it began, as the highest rated syndicated drama in television history, with 15 to 20 million viewers each week. According to the *L.A. Times*, the series has brought in an estimated \$511 million in revenue and \$293 million in profit (an average of \$50 million in advertising revenue each season). The studio realized another \$161 million, almost entirely profit,



Gates McFadden as Dr. Beverly Crusher in "Sub Rosa," a Gothic romance that typified the offbeat experimentation on the final frontier its last season.

with the sale of rerun rights. Products have raked in another \$750 million in retail sales in the past five years. STAR TREK novels have sold over 30 million copies, making it the best selling series in publishing history. The STAR TREK fan magazine has a circulation of 105,000, and there are somewhere near 3,000 TREK conventions across the country each year.

Why end a series that remains immensely profitable and popular? Money, of course. Back in 1986 when Paramount was syndicating THE NEXT GENERATION, the practice of direct-to-syndication programming was an unknown quantity. Independent stations were given lucrative contracts to buy into the new TREK incarnation. "Paramount didn't know how big a hit THE NEXT GENERATION was going to be," said executive story editor Rene Echevarria, "and they cut a certain type of deal with the independent stations that carried it."

Five years later, the syndication trail THE NEXT GENERATION blazed had been taken by a steady stream of series ranging from BAYWATCH to THE UNTOUCHABLES and, with a proven track record of delivering the STAR TREK audience, Paramount could negotiate a far more profitable syndication arrangement for DEEP SPACE NINE, a show that, despite lower ratings than THE



Worf and Crusher search the ship of an imposing Klingon smuggler (James Worthy) for the Vulcan Stone of Gal in seventh season's "Gambit Part II."





Picard looks on as Riker turns skittish at the unexpected reunion with Admiral Eric Pressman (Terry O'Quinn), his former commander on "The Pegasus," a starship lost with all hands. Inset: Recovering the saucer section of the lost ship, embedded in an asteroid, in one of seventh season's finest episodes.

NEXT GENERATION, is actually more profitable for Paramount. "Ultimately there was a business decision," said Echevarria.

Although THE NEXT GENERATION generates tens of millions of dollars each year for Paramount, the studio stands to make even more money with a new series. And money not being made, is money being lost. STAR TREK: VOYAGER will be the anchor of the new Para-

mount television network, meaning independent stations wanting to carry VOYAGER, will have to join the Paramount network and carry the other programs the studio will offer. By ending THE NEXT GENERATION now, Paramount can realize its long-delayed goal of launching a network, as well as shore up its feature film schedule.

"I think more than anything the feeling was that they wanted

to start the film series while the show was really popular," continued Echevarria. "No one knows how it's going to do, how big the audience really is for features, and there is a certain logic in rather than waiting until the show has crested, to send the show out with a bang. And with the success of DS9, they knew they could start a new series and a movie and have all three going at once."

The end of THE NEXT

GENERATION had been rumored since the end of the sixth season when the contracts of the regular cast expired. When most were signed to two-year contracts, they held the hope of both a seventh and eighth season. The contracts included hefty bonuses if the show went to an eighth season—an indication to several in the cast that the seventh year would be their last. For some, the end came just in time.

Left: Worf vents his aggression to Data at having to fetch another plate of food for an insufferable Lyaarian ambassador in "Liaisons," directed by Cliff Bole. Right: Picard has the unpleasant duty to evict a settlement of native American Indians from the Cardassian Neutral Zone in seventh season's "Journey's End."



"To be honest with you, I was really ready for it to end," said Gates McFadden who played Dr. Beverly Crusher. "There are a lot of other things I want to do. Not that I don't want to return and do other STAR TREK things. I do, but I felt it was really time to move on. This was a good season for me personally. I loved the development of my character. I finally got a chance to have a range of acting which I hadn't had for so many years and that had been frustrating to me. And also I got to direct. So I felt that if I'm going to go out on this show, I'd rather go out feeling good about the last season."

Noted writer/producer Ron Moore who has moved on to the DEEP SPACE NINE staff as producer, "I wrote the TNG characters for five seasons and that's a long time. By the end I think I was just done with stories with those characters. I didn't have a lot else to say. That doesn't mean the characters were dried up, but I didn't know what else to do with Worf or

what other love interests I could give Picard. You knew Worf's back story like the back of your hand. We've done Data's family and all his other androids. When you come to DS9 or any other relatively new series there's a lot we don't know about these guys. There's a lot we haven't explored and that gets me going creatively."

The sentiment is echoed by Moore's writing colleague, Brannon Braga. "Seven years," sighed Braga. "We were running out of steam. I think that we rose to the occasion on the seventh season. Some people criticize the season and some people loved it. I think it was as eclectic and exciting as ever, but it was getting tough. There are particular shows that writers want to do and shows writers want to avoid. I did the rewrite on 'Liaisons' last year. That was a bullet waiting for some-

“With the success of DEEP SPACE NINE, they knew they could start a new series and a movie and have all three going at once.”

—Writer Rene Echevarria—



Gates McFadden as the separated future spouse of Captain Picard in "All Good Things..." the series final decades-spanning two-part episode.

one's head. I did not want to do it, but sometimes you do an assignment or a re-write you don't want to do and you make it your own and you try to have fun with it. Certainly, I was fortunate enough to come up with a lot of originals last year. If there had been an eighth season we would have done it, but you just start to wonder what else can we do with these characters. I think it's perfect timing for the movie, because we can take real risks with these characters which you can't do in the TV show. I think in that way the movies will be very fresh and exciting."

In order to accommodate the feature film's production schedule, which required use of the standing sets by April 1st, the seventh and final NEXT GENERATION season began production weeks earlier than usual. With Braga and Moore at

work on the feature film through the summer, executive producer Jeri Taylor, and writers Rene Echevarria and Naren Shankar were scrambling more than usual for high quality stories. "Brannon and I pretty much wrote as many episodes this past year as we did previous years," said Moore. "I think Rene and Naren did rise to the occasion and had to carry a little more of the burden as far as the story work and staff internal work and so did Jeri."

Noted Taylor, who ran THE NEXT GENERATION's writing staff, "People seem to think we are more in control than we are. That we plan far in advance and plan character arcs. It doesn't happen that way. STAR TREK puts demands on a story. We don't like to tell on-the-nose stories that you could find on any show. So it's hard to scratch around and find those stories, and we did the stories that came to us. We had a few left over from last season to develop. We continued to have an open policy with freelance and spec-scripts, and the members of my staff were their usual brilliant selves. It wasn't until about the last six to eight episodes that we realized these are the last stories we will tell about these people. We wanted to make sure that the last episodes about the characters were strong and effective."

The season took a dramatic shift in tone with "Attached," the first of several episodes to consciously address themes and character arcs developed over the past seven years. In this story, the long simmering romance between Captain Picard and Dr. Crusher is tackled head on when the two are captured by warring aliens and equipped with gadgets that link them telepathically.

Gates McFadden enjoyed the chance to revisit her character's relationship with Picard, despite the ambiguity of the ending. "I wanted it to be open ended and so did Patrick," said McFadden.

Gates McFadden enjoyed the chance to revisit her character's relationship with Picard, despite the ambiguity of the ending. "I wanted it to be open ended and so did Patrick," said McFadden.

EPISODE GUIDE 7TH SEASON

By Dale Kutzera

★★★★	Excellent
★★★	Good
★★	Fair
★	Poor

"I am not your puppet anymore."
—Data

DESCENT II ★★

9/20/93. Teleplay by Rene Echevarria. Directed by Alexander Singer.

Picard, Troi and Geordi are captured by a renegade group of Borg, led by Data who has joined forces with his evil twin brother, Lore. Data, controlled by a gizmo in Lore's handy flip-up fingernail compartment declares the "reign of biological lifeforms is coming to an end," and begins to conduct experiments on Geordi. As Riker and Worf lead the search party, Dr. Crusher takes command of the *Enterprise*, destroying the rogue Borg ship in a daring maneuver in the nearby sun's corona.

The story of a once cohesive Borg now frayed and susceptible to a strong dictator is certainly a relevant theme in light of the disintegration of the Soviet Union. With Brannon Braga and Ron Moore hard at work on the feature script, this follow-up to the sixth season's cliffhanger was devised by the remaining staff and assembled by Rene Echevarria. The result is a clutter of themes and poorly motivated gags including Picard feigning illness to trick a Borg guard (nice to know this still works in the 24th century), Data torturing Geordi, Riker and Worf finding Hugh (Jonathan Del Arco) from "I Borg" and a band of good Borg, and Dr. Crusher inexplicably commanding the *Enterprise*. Like so many episodes that attempt multiple plot lines, the whole is much less than the sum of the parts. The main story is a confusing pastiche of torture scenes and mind control motivated by Lore's unfathomable plot to take over the Universe. Most puzzling was the decision to place Crusher in command of the *Enterprise* against any logical chain-of-command. And what should have been a tension-filled journey through the sun's corona seemed like a walk in the park. The least director Alexander Singer could have done was spray some sweat on the bridge crew, smoke the set, and have a few circuits explode as the hull overheated.

In the clutches of Data's evil twin Lore and the Borg, a so-so finale to sixth season's cliffhanger tease.



"We can leave at anytime."
—Alien
"Now would be quite nice."
—Picard

LIAISONS ★★

9/28/93. Teleplay by Jeanne Carrigan Fauci & Lisa Rich. Story by Roger Eschbacher & Jaq Greenspan. Directed by Cliff Bole.

Two Lyaaran ambassadors visit the *Enterprise* while another escorts Picard on a visit to their home world. En route, however, Picard's shuttle is disabled and crash lands on a world inhabited by a stranded crazy woman who holds him captive. This episode, a pedestrian attempt at MISERY in space, suffers from distracting B and C stories about Worf frustrated by an obstinate ambassador and Troi feeding another one chocolate.

The original B story, about Deanna Troi taking a commanders' test, was deemed too incongruous and moved to "Thine Own Self." The subplots break up what would have been a one-set show. "This is a problem we have in television; we can build a couple of sets on an alien planet, but you can't do five acts on two sets, production won't support that," said executive producer Jeri Taylor. "We need to cut back to our standing sets. At least dealing with the other ambassadors had some unity to the story and lightened the mood a bit, because they were humorous beats."

One could argue, however, that the entire strength of the MISERY-style story is the claustrophobic atmosphere in which the audience is placed, and here the sub-plots release the tension from that pressure-cooker scenario. The ending is characteristically civilized, with Picard accepting the fact that the entire ordeal was staged by the aliens to test human emotions. "Picard, if anything, understands we cannot judge other species by our own," said Taylor. "He has an expansive enough mind to see different points of view and knows it's better to solve problems without conflict."

Still, viewers may yearn for the good old days when Kirk would have decked this smug diplomat. Bam! There, explore those emotions.



It's MISERY on the final frontier with Barbara Williams as a shape-shifting Lyaaran ambassador.

"If she really is dead, I don't know what I'm going to do."
—Geordi

INTERFACE ★★ 1/2

10/4/93. Teleplay by Joe Menosky. Directed by Robert Wiemer

Geordi uses a virtual-reality probe to rescue information from a

"The ending was batted around a couple different ways and I think it was [executive producer] Michael Piller who didn't want there to be too many sparks happening. He didn't want there to be some big passionate thing. But when Crusher walked out the door I was not playing it like it was over by any means. Some people were just disappointed that we didn't fall right into bed, but I think it makes it interesting that there is obviously chemistry. At a convention I said the reason I walked out the door was I had a date with Worf. Who's to say?"

Noted Piller, at a TREK UCLA writing seminar, "I think those characters have a remarkably effecting resonance emotionally and coming off that episode really made me feel we had to change the development of the rest of the season. Two characters who chose not to discuss it finally chose to approach it. That was the closure to the tension that has been going on for seven years. And so I sent a note to Jeri saying 'Look, I think we need to spend the rest of this season revisiting as many themes as we've set up in the last seven years as we can. Some of them will be about closure and some will be about moving on.'"

Rene Echevarria acknowledged Piller's contribution in shaping the show's final year. "About halfway through the season Michael Piller said, 'Look, we have this many episodes left. We have certain things I think we need to wrap up, certain themes. We want these [episodes] to be big, excellent, the best we've ever done.'" said Echevarria. "I can't honestly say that we lived up to Michael's hope, but before that it was really just business as usual—trying to keep the show on the air, trying to come up with good stories like any other time."

Piller's pep talk came none too soon as the first ten episodes (with the notable exceptions of

"I wanted the season to revisit as many of the themes we set up in the last seven years as we could, for closure or for moving on."

—Producer Michael Piller—



"Masake is coming," says Brent Spiner behind one of his mythic "Masks," as the *Enterprise* crew is possessed by the gods of an alien civilization.

"Dark Page" and "Attached"), indicated a level of creative desperation not seen since the series' uneven first season, a situation which had many fans hoping the life-support plug would soon be pulled. Characterized by tired stories like "Liaisons" where Picard is held hostage *a la* MISERY, or "Phantasms," yet another bizarre-for-bizarre-sake dream episode, nothing seemed to click in the first half of the season. Even attempts at swashbuckling adventure, never a NEXT GENERATION strong-point, fell flat as in the season opener "Descent II" and the plodding two parter, "Gambit."

Noted Piller, "[Critiquing episodes] is very hard, because I feel like a mother with a large family that she adores. Some are prettier and brighter than others, but I love them no more or no less. Some I'm extremely proud of. Others we aimed high and

didn't quite hit the mark. It's become difficult to find stories, because we've already done so many and explored so many facets of these characters."

Just when the season seemed darkest, however, when the inevitable "Data's Mom" story rehashed the tried and true premise of a person who doesn't know she is an android (handled more effectively in TWILIGHT ZONE, OUTER LIMITS and the original STAR TREK) a funny thing happened: the quality improved and stories became both intellectually and emotionally compelling.

"Parallels" marked the turning point in the season, beginning a remarkably strong series of four out of five shows including "The Pegasus," "Sub Rosa," and "Lower Decks" (the sole disappointment being "Homeward"). Together, they represent the ideal spectrum of STAR TREK stories—high concept science fiction, old fashioned adventure, a slice of life story, and something completely unexpected. Each ranks in its own way as some of the most daring and successful

TREK ever, rebutting the frequent criticism that the series played it too safe.

"A lot of the ground work for that was laid in the sixth season when we really started to stretch the show and do off format things like 'Frame of Mind' and 'Relics,' things that really broke a lot of the rules we had lived by," said Ron Moore. "By the seventh season it was easier to get them approved cause we had already broken through some of those barriers. As a show progresses it just naturally starts to open itself up to other possibilities. Once you understand the characters and you know what they are really like you can start to show them in bizarre ways, change the point of view, and mess up the universe. But if you tried to do, say 'Parallels,' in an earlier season when you didn't know a lot of character relationships you



Crusher presents Worf with a birthday surprise in "Parallels," one of the season's best scripts by Brannon Braga.

wouldn't have had a lot of the texture that show did."

In "Parallels," only the second original script of the season from Brannon Braga after "Phantasms," Worf returns from a Bat-Lef tournament and, passing through a space-time anomaly, finds himself jumping from one quantum universe to the next. The strongest episodes of *THE NEXT GENERATION* often deal with a suddenly changed reality as in "Yesterday's Enterprise," "Future Imperfect," or less successfully in "Remember Me." "Parallels" takes the device to wonderful extremes. In various realities we find Worf married to Troi, Riker commanding the Enterprise (Picard having been killed years earlier by the Borg), a hostile Bajor victorious over Cardassia,

and the death of Geordi.

The episode also introduced the romance between Worf and Troi, which would develop throughout the course of the season and was featured prominently in "Eye of the Beholder" and the season finale "All Good Things..." "Originally I was making it a Picard show," said Braga, "and it wasn't until we sat down as a staff and beat out the episode and structured it that we realized there was nothing interesting on a personal level we could do with Picard. We were developing 'Attached' simultaneously and didn't want to tread on that. And at that point someone suggested we make it Worf and Troi getting married, which is something we had always dreamed of doing."

"Parallels" was followed by

"The Pegasus," Ron Moore's first script of the season and one of the best of the series. This grand adventure story has Riker's first commanding officer, now-Admiral Eric Pressman, beaming aboard with the startling news that the *Pegasus*, the ship on which they both served 15 years before, may have been found. They must find it, and the secret experiment it carried, before the Romulans.

Following "Homeward," came perhaps the most off-format show of the entire series, "Sub Rosa," a gothic romance from Jeri Taylor scripted by Brannon Braga. "'Sub Rosa' was an unusual episode," said Taylor, "I pushed for it. We have a huge female audience. The demos stress the men, but we have loyal female fans and they deserve to see something down their alley. Others felt it was a romance novel in space. My philosophy is we should tell a complete mixture of stories and never let the audience predict what we will tell. I want to use the whole spectrum open to us."

In "Sub Rosa," Dr. Crusher buries her grandmother on Caldos Colony, a community modeled after a village in the Scottish highlands. There she encounters Ronin, the mysterious, lantern-jawed ghost/alien her granny wrote so breathlessly of. Born in 1647 in Glasgow, Ronin (Duncan Regehr) has

disabled ship in the lower orbit of a gas giant, only to encounter the ghost of his mother, whose ship was reported missing with all hands presumed lost. "Finally in the seventh season we got some context for Geordi," said executive producer Jeri Taylor. "It was late in coming. Ben Vereen came from doing a Broadway show on his one day off. He was so eager to do this show and be Geordi's father he flew out here and right back in one day."

This worthy effort to deal with the conflicting emotions one experiences after losing a parent showcases the ensemble cast in sensitively written scenes. Notably, a humorous scene with Data as he observes "empty poetry," and a tense exchange with father LaForge. Less successful is a tiresome counseling session with Troi and the puzzling behavior of Data, who helps Geordi in violation of Picard's orders. The story is a bit light however, and, with Geordi not seeing his "mother" until the climax of act three, takes a long time to get going. The long dramatic scenes point out the monotony of the series' melody-free score. The show also missed a golden opportunity—a tear falling from behind Geordi's visor.



LaForge and Madge Sinclair as the high-tech ghost of his dead mother in Joe Menosky's "Interface."

"Empty your minds of all violent thoughts!" —Picard

GAMBIT I & II ★

10/11/93. Teleplay by Naren Shankar. Story by Christopher Hatton and Naren Shankar. Directed by Peter Lauritson.

10/18/93. Teleplay by Ronald Moore. Story by Naren Shankar. Directed by Alexander Singer.

In one of the series' best teasers, the senior staff go undercover to locate the missing Captain Picard, only to find evidence he's been killed. Riker takes command of the *Enterprise* and his search for the killers leads him to a crew of rebel antiquities thieves. After a phaser fight between the worst shots in the galaxy, Riker is abducted by this gang of pirates, only to find Picard among them.

"Gambit came to us as a spec-script by Christopher Hatton," said Taylor. "Michael [Piller] gave it to me in the middle of season six with a note scrawled across it, 'Is this our first-ever Pirate show?' That was a joke, because we always said we'd never do pirates in space. I read it, tossed it aside, and told him, 'No, we're not going to do this.' It stayed on my desk for a few months but the more I thought about it the more fond I grew of it. So we began developing it and it turned out to be so much fun



Levar Burton directs Ben Vereen as Geordi's father in "Interface," a seventh season show that at last gave some context to the Enterprise engineer.

that Michael suggested we make a two parter. It was a very different thing for our people be doing and Patrick had quite a great time being, as he called it, a bad actor. He figured Picard wouldn't be a very good actor, so he was sort of swaggering around and being gruff and brisk. I think it was very effective."

While the story could have made for a tight one-hour episode, budget requirements forced it to be spread over two. "Often when you do a two parter in the middle of the season it's because you're going to be building a lot of sets," said executive story editor Rene Echevarria, "and in order to make it do-able you have to amortize them over the budgets of two episodes. It could have been done as one episode, but Michael decided to do a big shoot-em-up and it was expensive and in order to make it happen we had to spread it out."

The result is a talky story cluttered with a smorgasbord of aliens. The action is hampered by the set-bound show which takes place almost entirely on the two ships. One scene, an attack on a Federation base, cries out for special effects, but has none. Even the villain, Barran (Richard Lynch), is undistinguished. After much talk, the resolution to this elaborate set-up is a disappointment: an ancient Vulcan psionic-resonator known as the Stone of Gal. The saving grace is the considerable acting talents among the series regulars, notably Brent Spiner, Jonathan Frakes as a bitter, conniving version of himself, and the always compelling Stewart as a back-talking blue-collar man.

"It was a difficult chore," said producer Ron Moore. "When we were sitting down breaking part two we didn't really have the macguffin and the psionic resonator was born of desperation as we tried to come up with something. I don't know if it works in the final analysis, but we gave it a good try."



STAR TREK III's Robin Curtis as the Vulcan villainess Tallera in "Gambit," a pirates in space story.

"I'm picking up cell degradation—some kind of residual interphasic signature." —Dr. Crusher

PHANTASMS ★

10/25/93. Teleplay by Brannon Braga. Directed by Patrick Stewart.

A follow-up to last season's "Birthright" in which Data discovered a hidden dream program in his circuitry, based on the what-if premise of Data having nightmares. This story lacks a clear through-line, resting

continued on page 54

been pleasuring Howard women for generations and now he wants Dr. Crusher. Part THE HAUNTING and part WITHERING HEIGHTS, "Sub Rosa" is certainly not standard TREK fair, but it does indicate the producers' new-found willingness to take chances.

"I was quite surprised when I saw it," said McFadden. "I thought 'Oh my goodness, what is this poor woman's history? She's lucky she came out alive.' But once I got past that, and just threw myself into the story, I had a great time. Jeri Taylor was very specific in the way she wrote the story that it was high romance. That was clear from the wardrobe on down. I played half of it barefoot in a nightgown for heaven's sakes."

Rounding out this remarkable quartet of episode is "Lower Decks," an episode instantly embraced by fans for its view of life aboard ship through the eyes of a group of junior officers. As written by Rene Echevarria, based on a story by Ron Wilkerson and Jean Matthias, "Lower Decks" gives a refreshing new perspective on Picard, Riker, and Worf, through the vantage of these up and comers. Michael Dorn's Worf, in particular, is seen in a leadership role in sharp contrast to his often two-dimensional position as ship pit-bull.

"I was thrilled to have him as a mentor," said Shannon Fill, who played the doomed ensign Sito. "As a security officer, it would make sense that he would be my mentor, but in getting to know how Michael feels as a person, I felt a very warm energy from him with a very stern face. Worf's makeup is rather stern looking, but I would look in his eyes and feel a warmth that I related to."

The high benchmark set by these mid-season shows seemed to lift the overall quality of the remainder of the season, which was characterized

“Ending it on the bridge, the actors and the crew were sort of swept away for a few minutes. This was closure, completion.”

—Producer Ron Moore—



Geordi dies—well, sort of—in "Parallels," as Worf jumps from one quantum universe to the next to explore a raft of intriguing possibilities.

by an effort to wrap up loose ends among the cast. Here we saw a resolution to the character of Wesley Crusher, to that of Worf's son Alexander, and revisited the subject of Picard's near-tragic loneliness in "First Born."

The result is a season quite unlike any other with everything from bold-faced action to strong science fiction and even a Gothic romance, earning the show its first Emmy nomination for best dramatic series. "We did a lot of different, off-format shows this year," said Echevarria. "I think there were a lot of shows that we would never have done a few years ago. We would never have done 'Sub Rosa.' We would never have done 'Genesis' two years ago. We've always avoided, for example, romantic choices cause you want to keep the characters available for

space bimbos, but now we were able to solidify the thing with Worf and Troi a little bit. [Executive producer] Rick [Berman] and Mike [Piller] were more receptive to things that were more outlandish, and they were confident that we could pull them off."

In addition to starting production early, the final season of THE NEXT GENERATION was complicated by Patrick Stewart's extra curricular activities, which included the presentation of his acclaimed one-man version of *A Christmas Carol* in England, and his appearance on SATURDAY NIGHT LIVE. In addition, the Los Angeles earthquake in January meant the loss of two shooting days as the Paramount was closed for inspection and clean-up. Although the standing sets suffered little damage, many crew members from the Valencia area had to use L.A.'s new Metrolink rail system to commute, meaning alternate crew members had to fill in when the regulars left to catch their trains.

By April, the activity on STAR TREK reached a fevered pitch, with the franchise in all its incarnations taking up nearly a third of Paramount's 30 sound stages. Recalled Ron Moore, "For a couple weeks Brannon and I were working on rewrites for the final episode while it was shooting and also rewriting portions of the movie at the same time. They both came to a fevered pitch all at once, because one was shooting and the other one was about to start to shoot and then the two shooting schedules were overlapping at one point. So it got real berserk there toward the end."

The long hours that characterize the end of each season were complicated by the publicity surrounding the end of THE NEXT GENERATION. Camera crews from CNN, ENTERTAINMENT TONIGHT, and reporters from *TV Guide*

and *Entertainment Weekly* were part of a seemingly endless media presence on the set, stretching tempers to the breaking point. Far from the tears and sentiment that characterized other famous "last episodes" like those of *M*A*S*H* or *CHEERS*, the cast of *THE NEXT GENERATION* knew their seven years of collaboration were not ending, merely evolving to the more leisurely pace of life on a big-screen feature, on which they started working days after the series final wrap party.

"I can't speak for everybody, but I think because we all knew *STAR TREK* was continuing in the guise of *DS9*, *VOYAGER*, and the movie that it didn't feel like a loss," said Braga, now a producer on *VOYAGER*. "There were a couple of times when we all felt sad. In my case it was when I received the invitation to the wrap party. It was a real melancholy invitation, very sentimental. I remember we were always very calm and we worked very well together. We were never emotional about it. But I miss it now."

Added Moore, "I've gone on to *DS9* and I'm pretty happy to be here. I like this universe, I like science fiction, and I like the level of creativity here. If I went and wrote for a cop show I'd never get to participate in a break session like 'Frame of Mind.' There are things that



Richard Lynch as Barran, the leader of a mercenary band of rare antiquities smugglers in "Gambit," a two-parter.

open up to us because of where we work that are unlike any other show on television. You can do westerns like 'Fistful of Datas,' you can do psychological things like 'Frame of Mind,' you can do sweet nostalgia shows like 'Relics.' I really enjoy the freedom of writing on these series."

Recalled McFadden of the last day of shooting, "Patrick ended up being alone at 1:30 in

the morning with John DeLancie. But a couple days before we had all been together doing the poker scene. People were exhausted and it was kind of a strange energy, because it wasn't this big nostalgic scene. It wasn't a speech making kind of a lot of us were probably in denial about. We just sort of said good-bye, because we knew we had the movie. I think if we had

not had the movie it would have been a different moment with more tears. There were hugs and it was nice, and a lot of us were able to go out afterwards and that's where our celebration happened. So there was a lot of camaraderie and I think in all honesty the cast has never been closer, which is terrific. It's a really amazing group. I think Gene [Roddenberry], Rick [Berman], and Bob Justman and anyone else involved in the casting put a hell of a group of people together."

Summed up Moore, "I went down the set just by happenstance on the day they were shooting the final scene of the [feature], and it was also the final time the cast would be on the *Enterprise* bridge set or the *Enterprise* sets at all. After that it was all location work. I just walked in and didn't know what they were shooting and people were very choked up in a way that had not happened on the final day of the series. This was completion. This was closure. It is ending here and now and we are ending it on the bridge. We are walking away from the series. People were definitely feeling the impact of it. The actors, the crew, everybody was sort of swept away there for a few minutes." □

Crusher sucks Riker's brains through a straw in "Phantasms," Brannon Braga's exploration of Data's nightmares.



THE NEXT GENERATION

SPECIAL VISUAL EFFECTS

Behind-the-scenes with the talented artists whose work adds a touch of realism to the final frontier.

By Tim Prokop

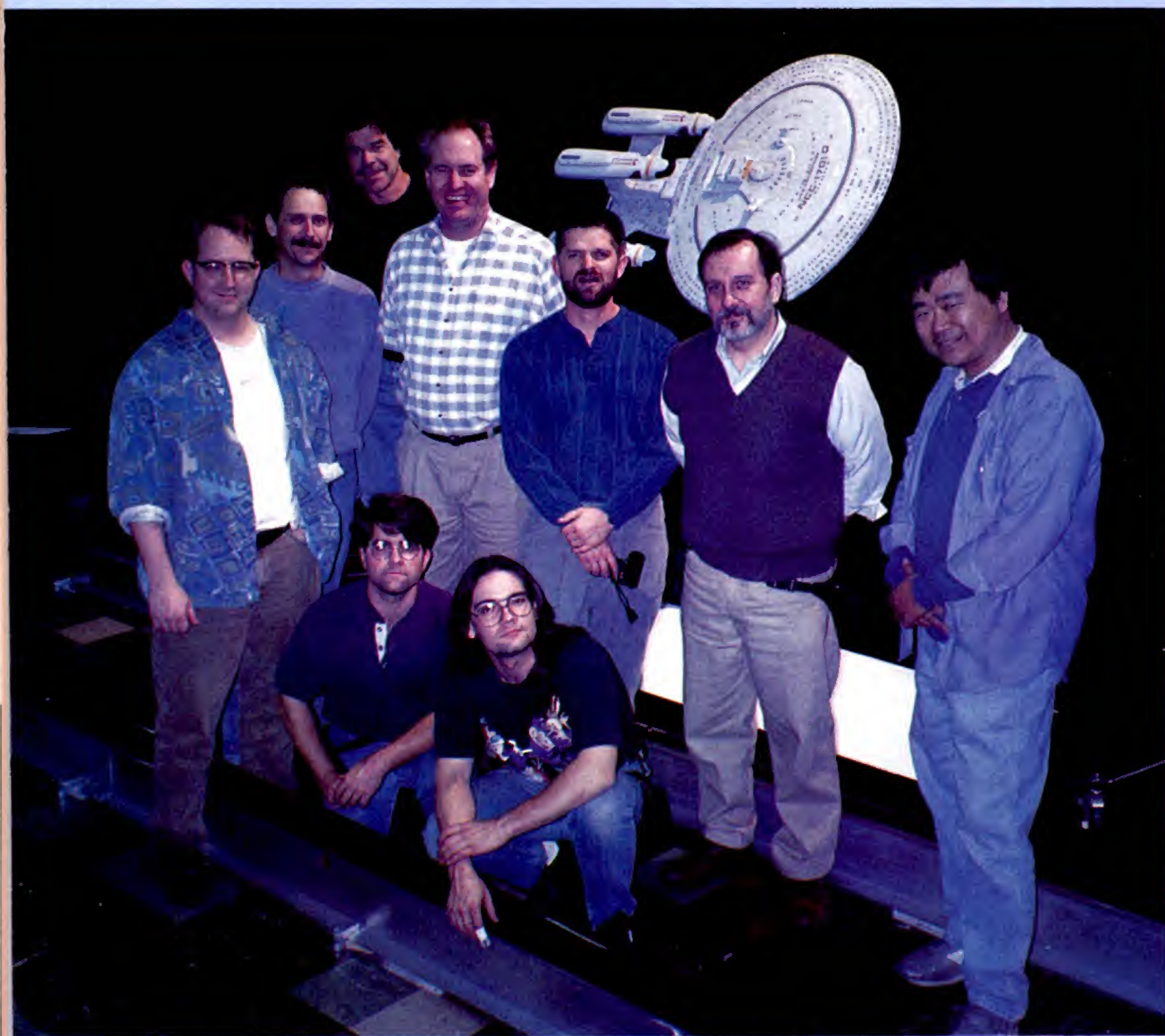
Visually, the seventh season of STAR TREK: THE NEXT GENERATION was one of the most exciting that the series has produced, culminating in the stunning final episode "All Good Things..."

While each episode posed its own unique challenges for the effects team, some proved more demanding than others, including "Liaisons," the first show of the season.

When visual effects supervisor David Stipes received the script, he realized he would have to somehow create a vivid aerial view of the planet where Picard's shuttle has crash-landed. To cram a 20-mile vista into a 100-foot motion control sound stage, Stipes decided to use a forced perspective miniature which was built by Tony Doublin from drawings by coordinator Joe Bauer.

"The first thing we did was determine how big the shuttle had to be in the foreground so we could use that as a reference when planning our camera shots," explained Stipes. "Tony put extra detail in the foreground and then scaled down the features from there, making them less distinct to cheat what your eye does naturally. The 'three mile' long trench caused by the crash landing is about a foot wide near the shuttle, but narrows down to half an inch as you move further away."

The finished model was 16 feet by 4 feet, with additional foam core mountains placed behind it on separate tables to add to the feeling of distance. One of the most difficult aspects of

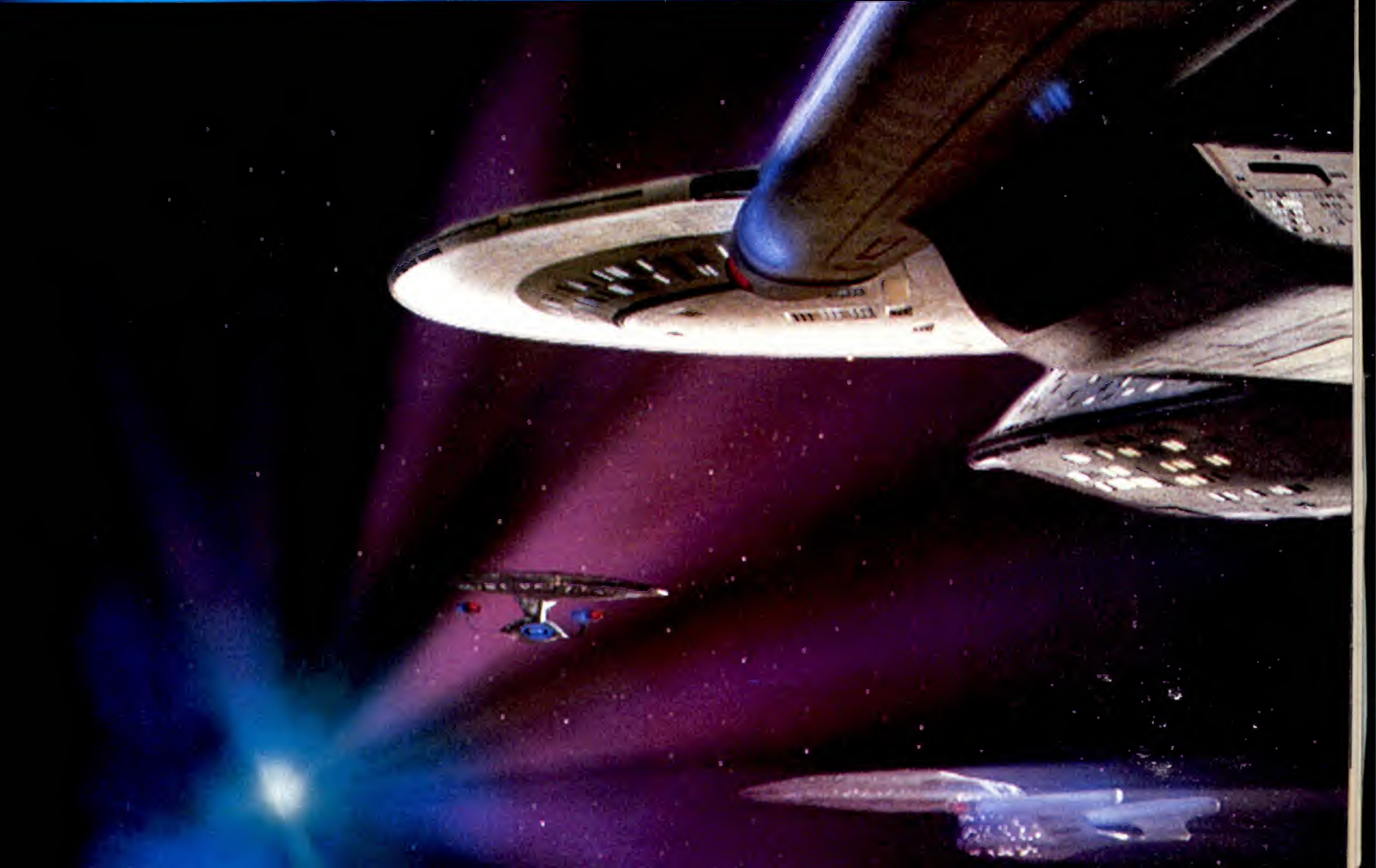


Space effects veterans: (l to r, standing) visual effects coordinator Joe Bauer, Tim Stel, Dennis Hoerter, visual effects supervisor David Stipes, Erik Nash, visual effects producer Dan Curry, modelmaker Greg Jein, (sitting) A.J. Raitano, Chris Schnitzer. Below: How it all begins: coordinator Joe Bauer's storyboards for an effect from "All Good Things..."





Multiple Enterprises converge to correct a time/space anomaly in "Parallels," supervised by Ron Moore, who alternates on episodes with David Stipes.





Data's subconscious calls for help in "Phantasms," as Data's dream programming triggers nightmares.

instead on a variety of distractions such as a boot-licking engineering ensign, Picard trying to avoid a boring Admirals' Banquet, a trip to Sigmund Freud on the Holodeck, Data stabbing Troi, and invisible leaches. Director Patrick Stewart does what he can with this incomprehensible script, using wide-angle lenses to create some intriguing dream imagery, most notably Troi as a cake, and Crusher sucking out Riker's brains through a straw.

"When I did 'Birthright Part One,' where Data dreams for the first time, I knew I wanted to give him nightmares as a kind of sequel," said scripter Brannon Braga. "I came up with the images at random and figured out what significance they could play in the story. Each image represents something the creatures are doing on the ship. The more startling the better. I didn't draw on my own dreams, which probably couldn't be shown on television."

"Tell me about her. I want to know everything,"
—Troi

DARK PAGE ★★★

11/1/93. Teleplay by Hilary J. Bader. Directed by Les Landau.

Contact with the Cairn, a telepathic race, endangers Lwaxana Troi's psyche. Using the Cairn as an intermediary, Troi enters her mother's shattered mind to uncover the suppressed memory of Lwaxana's first, tragically killed daughter. This emotionally charged story performs the hat-trick of all solid TREK scripts, an intriguing science fiction premise, a personal story for one of the principal cast, and inventive execution. Even the wide-angle lenses, are used to create dream sequences with a genuinely creepy feel (although Troi's father singing "Down in the Valley" was pushing it.) Majel Barrett turns in a strong

Majel Barrett as Lwaxana Troi in a flashback with the sister Deanna never knew in "Dark Page."



The Enterprise fires on a comet in "Masks," unveiling the alien library that is controlling the crew, effects supervised by Ron Moore. Right: Digital wire frame animation by Santa Barbara Studios used to realize the shot.

the shot was creating a realistic haze that would make it appear as if many miles separate the camera and the mountains, rather than just a few feet. "The miniature was hundreds of times smaller than the landscape it was supposed to represent, so the only way we could create a natural-looking haze was to film the model in an atmosphere that was hundreds of times more contaminated than normal," said Stipes, shuddering at the recollection.

To create the thick atmosphere required for the shot, a plastic tent was draped around the miniature, taped to the floor and filled with smoke. "We had to fill it with as much smoke as the tent would hold to make the mountains appear hazy," recalls Stipes. "We were wearing gas masks, but we were in there for the better part of a week and by the end of it we all felt like smoked salmon."

Another physically demanding episode proved to be "Parallels," which was supervised by Ron Moore. Significantly, Moore's involvement with the episode began before the script was even written.

"The writer Brannon Braga contacted me and asked if it would be possible to show hundreds and thousands of *Enterprises* in the same shot," recalled Moore. "He was worried

because he knew that if it cost too much the effect could end up being scaled down, which often happens. A script might start out asking for a fleet of hundreds of ships but then it becomes dozens and finally we're viewing this incredible fleet from the rear so the three leading ships are all we see. Brannon thought the effect was important so he wanted us to be prepared. It sounded interesting, so I told him that we could do it within our budget." Moore laughed, "Then I had to figure out a way to do it!"

The simplest option that Moore considered was creating the effect through a matte painting that showed the vast number of *Enterprises* that Bra-



ga requested. "I decided against that because I didn't think it would have the right texture, and I wanted to have real lights on all the ships," Moore explained. "I think the lights of the *Enterprise* are one of the most striking things about the ship and I didn't want to lose that."

Moore briefly considered hanging multiple models of the

Computer models by Santa Barbara Studios for "Masks," defining the alien library based on a sculpture provided by effects producer Dan Curry.





The Enterprise as seen in "All Good Things..." the final episode of THE NEXT GENERATION, effects supervised by David Stipes. Right: The episode's three-nacelled "future" Enterprise showing the distinct camera passes: 1) model itself, called "the beauty pass," 2) windows pass, 3) warp engines pass, 4) warp nacelles pass, and 5) matte pass.

Enterprise on wires, but was concerned that the slightest disturbance during filming would make the models bounce around like Christmas tree ornaments, hardly a suitable look for the Federation's number one starship.

"I also couldn't use stock *Enterprises* because the lighting on the ships would have been different for every one, and I needed them to look consistent," said Moore. "I finally bit the bullet and shot hundreds of *Enterprises* at Image G. I'd do one version, rotate the *Enterprise* slightly and then do the next one and the one after that until I'd photographed it from every angle I could. Then I turned the model upside down

and repeated it." For the ships that would be placed in the foreground Moore added subtle movements that would help differentiate them even further.

"It took a long time to get all the elements I needed because each ship had to be filmed with multiple passes, but I felt it was worthwhile because every ship in the scene is the actual *Enterprise*, which is the whole point of the shot," said Moore. "Then I added them to the frame, starting with those that were furthest from the camera. These were so small I pretty much rubber stamped them from the different versions I'd created. As I worked forward I added more variety in terms of movement and orientation, until the screen

was filled with *Enterprises*."

The shot, delivered on time and right on budget as Moore promised, earned accolades from the show's producers. Moore, a noted perfectionist, admitted he isn't entirely happy with it. "Ideally I'd have loved to have done a sweeping camera move through all the *Enterprises*, but we didn't have the time or the money for it," said Moore. "It's something you learn to accept when you work in television, because there are always those extra touches you wish you were able to do."

Visual effects producer Dan Curry, present as a resource throughout the shooting of "Parallels," helped in the creation of an effect that highlights the dramatic visuals occurring in space. Within the shuttle Worf is also duplicated as the alternate universes begin to converge, until several Worf's occupy the same ship.

"To create that effect we shot Michael Dorn in different locations within the shuttle with a locked-off camera," explained Curry. "It required careful choreography because we also used Michael Dorn's double, Mike Eccles, but positioned him behind struts and features within the set so the differences between them aren't noticeable."

Don Lee at Composite Image Systems digitally added the mul-



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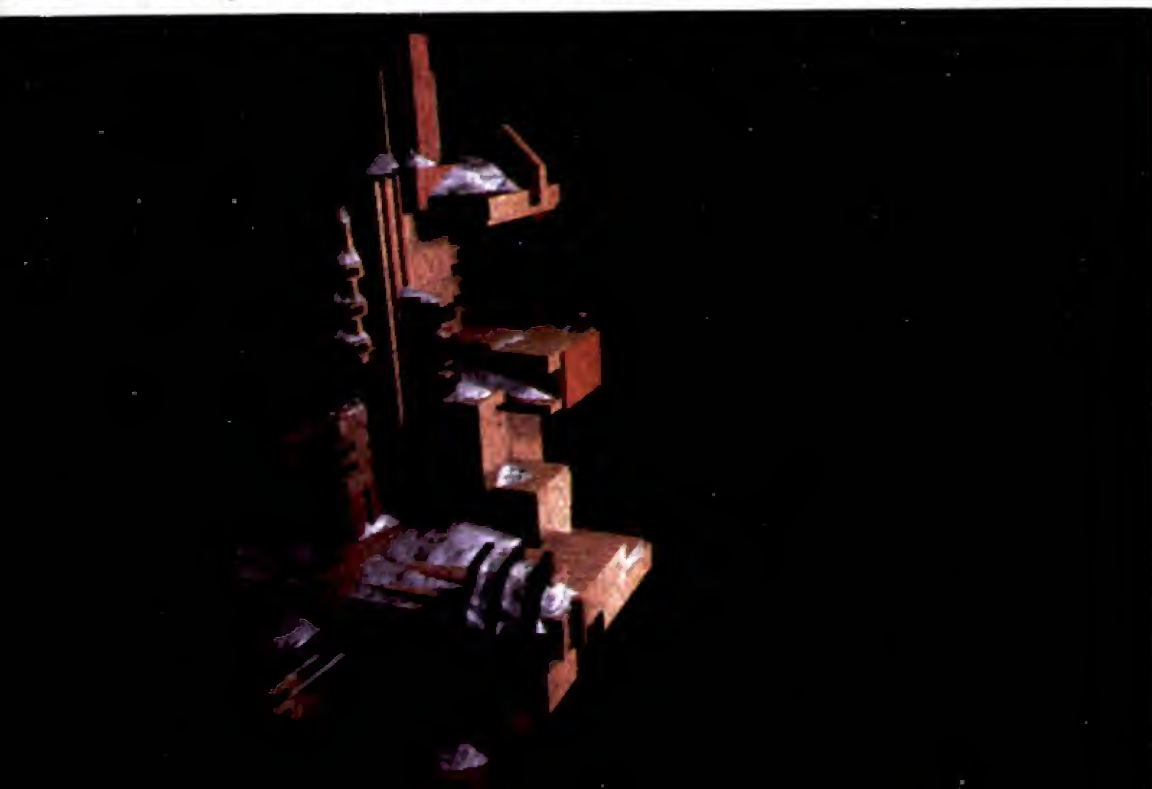


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The final effect, "Masks" computer graphics by Santa Barbara Studios, also responsible for the CGI comet seen in DEEP SPACE NINE's main title.





Entering her mother's shattered psyche, T'Pol sees her father and lost sister in "Dark Page."

performance in her curtain call as Deanna's mother.

Writing staffer Rene Echevarria did an uncredited rewrite. "It took months to get it approved," said Echevarria, "because it needed to have a deep, dark secret for Mrs. Troi, yet we didn't want it to be unsavory. Hilary Bader's original pitch was that she had been in an abusive relationship with one of these husbands of hers. That would have made a good episode, but Mrs. Troi is a fun-loving character, and we didn't want to comment on something like that. It didn't seem appropriate. Hilary and Jeri knocked heads together for months. Jeri came up with the idea that she has lost a child."



Picard and Crusher, breaching the force field on Kesprid III that keeps the Kes and the Prid at peace.

"Why didn't you ever tell me you were in love with me?"
—Beverly

ATTACHED ★★★

11/8/93. Teleplay by Naren Shankar. Story by Nicholas Sagan. Directed by Jonathan Frakes.

The *Enterprise*, heads a diplomatic mission to the politically divided world of Kesprid III. In beaming down to the planet, Picard and Crusher's transporter signals are hijacked by the secretive Prid. Imprisoned and fitted with psychic implants, they begin to read each others thoughts and are forced to address their long-held affection.

The premise is weak and implausible, but it serves its purpose, to put Picard and Crusher by a romantic campfire talking about their feelings. It is a delight to see the always detached Jean Luc Picard admit his long held love for the beautiful Doctor. The Bickersons dialogue is humorous and the romantic moments are genuinely acted. The B plot of the distrusting Kesprid, however, is tedious save for a rare display of Starfleet anger by Riker, who beams up a Prid officer and tells

multiple Worf's to the shuttle interior, through a combination of blue screen and split screen technology, depending upon the shot being created. "It took us over six hours shooting in the set and over half a day to composite those few seconds on the screen," recalled Curry. "It was a lot of work but the end result was very rewarding."

Moore also supervised the visual effects for "Masks," in which the crew of the *Enterprise* investigate a comet and discover an ancient library housed within it. The library influences the crew aboard the *Enterprise* by transforming their ship-board reality into a temple environment from the lost civilization.

The comet was rendered through digital wire frame animation by Santa Barbara Studios, the effects house that had earlier provided the comet that appears in the DEEP SPACE NINE title sequence. "To be honest, I was a little hesitant about using them at first," said Moore. "It was a great shot, but there was a graininess about the DEEP SPACE NINE comet that I didn't like."

Moore quickly lost his misgivings when he met Bruce Jones, Eric Guoglionone and John Grower at Santa Barbara Studios, who would combine to

“Writer Brannon Braga asked if we could show thousands of *Enterprises*. He was worried it would cost too much.”

—Supervisor Ron Moore—



Whisking Worf, Picard and Troi out of an *Enterprise* corridor (right) to the temple of alien gods in "Masks," effects supervised by Ron Moore, a blue screen dissolve with digitally enhanced stock ripple effects.



The suicide in "Eye of the Beholder," with ceiling and plasma generator stream animated by Tim McHugh and Ken Stranaham on a video toaster. Adam Howard at Digital Magic added the interactive light and animated particles after the stuntman strikes the beam. Note that since the stuntman's leap wasn't far enough, Howard had to stretch the figure.



logistical problems of shooting the miniatures while the comet was being created. "I'd fly up there, discuss what they'd done and come back with wire frame outlines of the comet on exabyte tape. I used that to create a temporary composite that let me see how the models were interacting with the comet before I filmed them," said Moore.

The temporary composite also called Moore's attention to a potential problem with the sequence. "When I looked at the temps the first thing that struck me was, just when I'm starting to see the comet we cut away from it," said Moore. "I felt we needed the comet on screen for a longer period of time, but because of the cost of CGI effects the length of each shot was pretty much set. So I looked for ways to save money on the other effects, by being more efficient and by using stock shots whenever I could."

By putting his faith in the effects reels that have been created for STAR TREK over the years, Moore was able to extend the comet scenes to twice their original length. "I knew that somewhere on one of our effects

reels there was something that would do the job, and I was right," said Moore. "For the effect that transports our crew members from an empty corridor into the temple, I used a stock liquid nitrogen element combined with a stock water ripple that we digitally enlarged and stretched. The money I saved by doing that was put into the comet."

create the comet for "Masks." "I found them to be some of the most professional people I have ever worked with," said Moore. "They had done some work for the Smithsonian on comets, so we used that as a starting point and adapted it for what I wanted to do for 'Masks.'"

Moore, an avid pilot, flew regularly from Los Angeles to Santa Barbara to overcome the



Worf's shuttle leaves the Enterprise as an infinite number of Enterprises of multiple universes begin to converge in "Parallels," effects supervised by Ron Moore, meticulous multiple exposures.



The Enterprise, outfitted with searchlights, scans the interior of an asteroid for the wreck of "The Pegasus," effects supervised by David Stipes, his favorite work of the season. Inset Right: The model rigged with lights.

Above: Filming the model of the Pegasus and asteroid. At left is a foam core Enterprise mockup used to set up the dynamics of the shot.

The library that is revealed when the *Enterprise* fires on the comet with its phasers was a digital element created by Santa Barbara Studios, based on a model built by Curry. "I considered doing a drawing of the library but finally opted for a 3D approach that allowed me to determine how it would look from different angles," said Curry. "The art director Richard James wanted the architecture to have a hint of a Mayan look so I created that by sculpting it from wooden blocks that I cut together in the shop at Image G. Ron Moore flew it up to Santa Barbara Studios and they translated my design into the CGI model of the library that is revealed when the comet starts to melt."

Santa Barbara Studios also digitally created the "steam" that accompanies the phasers impact with the icy surface of the comet. "I was adamant that we would see these jets of gas coming off the comet when the phasers hit," said Moore, "But when we first did the shot they stopped you from seeing the library. It took a couple of tries to get it right. I think there would have been more steam in reality, but we found a compromise between that and the need to show the library inside the comet."

Another scene that involved computer-generated effects occurred in "The Eye of the Beholder" when a crew member commits suicide by leaping into

the plasma generator of the *Enterprise*.

The live action was filmed in an open set, with the bottom prop for the plasma generator removed so the actor could safely perform his leap. Tim McHugh and Ken Stranahan then drew in the ceiling and animated the textured plasma stream using the toaster computer image system. Adam Howard at Digital Magic added interactive light for the plasma stream and animated the particles that flow down the plasma trail after the character strikes the beam. Making Howard's job more difficult was the fact that the stuntman couldn't jump far enough to pass through the area where the plasma stream

would be placed.

"The guy basically just bellyflopped," said Howard. "He didn't cover the distance we needed so I had to go through the scene frame by frame, rotoscope him out and then create a new jump that takes him through the plasma beam. I had to stretch his body a little to make everything fit and then add a shadow on the wall to match his new action. It ended up being a very complicated shot."

To show the trail of particles flowing down the length of the warp engine, a miniature showing seven rows of copper magnets was built by Anthony Fredrickson from a design by Rick Sternbach. To extend the

Filming "The Pegasus" effects. Left: Stipes and a miniature of the asteroid interior. Middle: A.J. Raitano positions the foam core scale cut-out of the Enterprise against a larger miniature of the asteroid interior. Blueprints are glued to the surface of the mock-up to show detail. Right: The asteroid model.





The Enterprise "de-cloaks" within the asteroid, using technology the Federation is forbidden to develop under terms of the Romulan treaty.

length of the nacelle this was photographed twice and combined with the live action plate by Don Greenberg in the D1 editing bay at Digital Magic. "Anthony did such a good job with the miniature that we've had people ask us how we created the fabulous set for the warp engine," said Stipes. "It was actually a 30-inch deep model that was photographed to look like it was 700 feet long."

Ron Moore was in the process of supervising "Genesis," when Paramount asked him to supervise the visual effects for GENERATIONS, THE NEXT GENERATION feature. To free Moore to work on the film coordinator Michael Backauskas took over as super-

visor on "Genesis," which begins with the *Enterprise* blasting its way through an asteroid belt. Worf fires three photon torpedoes at the asteroids, one of which has a malfunction that causes it to miss its intended target.

"Brannon Braga, who wrote the episode, described the renegade torpedo as if it were a balloon losing air," recalled Backauskas. "He wanted it to be comedic, so we created a version that whizzed all over the place. It was funny, but when we showed it to the producers they felt it looked more like a gnat than a photon torpedo. So we went back and created a more conservative version where it travels in an arc instead

Stipes developed a lighting scheme using just the ship's rim and window lights. Said Stipes, "We didn't want to use just Enterprise stock shots."

of the normal straight line."

The asteroid field that confronts the *Enterprise* was a stock element which was originally created using lava rocks from a gas barbecue. These were spread out over black velvet and filmed in several different configurations, to create a layered effect that gives depth to the asteroid belt.

The explosions were filmed by the second unit crew for DEEP SPACE NINE because their workload at the time was lighter than their TNG counterparts. Gary Monak fitted the Styrofoam asteroids with explosives before they were suspended one at a time from the ceiling of a Paramount sound stage. To simulate the effects of zero gravity, a high-speed Photosonics camera was positioned directly beneath the asteroid filming upward at 320 frames per second as each explosion scattered debris in all directions.

Picard, forced to retrieve the faulty torpedo, is not exposed to the phenomenon that causes his crew to begin devolving. When he returns to the *Enterprise* he is attacked by Worf, who has been transformed into a lizard man. Picard flees into the Jefferies Tube, where he saves himself by using a plasma cable to electrify the floor, after insulating himself by standing on a



Riker and the Kes ambassador in "Attached," throwing diplomacy to the winds in a welcome outburst.

both parties they can forget about Federation membership. Typical of this series, the actors are given generous time to play a scene out, as in the touching, if ambiguous coda between Picard and Crusher, where she leaves and he quietly blows out the candles.

"Geordi, I cannot stun my cat."

—Data

FORCE OF NATURE ★★

11/15/93. Teleplay by Naren Shankar. Directed by Robert Lederman

The aliens of the week, protesting use of warp drive through a particular corridor in space, have disabled a Federation and a Ferengi vessel and threaten to do the same to the *Enterprise*. In checking their data, Geordi discovers that in fact, the long term effects of warp drive could create dangerous rifts in space.

What begins as an episode about Data's cat, shifts to an intriguing morality play about the long term effects our day-to-day activities have on our environment. For a bottle show, it provides an above average dose of red-alert and bridge shaking. The early scenes regarding Data's cat nicely display LeVar Burton's considerable comedic timing and point out what a strength the friendship between Geordi and Data has been to this series. But these scenes merely pad out the early acts of what is a thin story.

"We did it for the best of reasons," said Jeri Taylor of the shows strong message. "Some of the staff were inspired by an environmental meeting they went too. It's a difficult issue to dramatize and we ran into problems. The show was short and we added scenes while it was being shot. That gave it a disjointed feeling. It settled in by act three, but by then we lost a lot of people."

Discussing the potential dangers of warp drive with the alien of the week in "Force of Nature."



Visual effects producer Dan Curry, working on positioning "The Pegasus" within the asteroid. Curry oversees the effects work on both STAR TREKS.





Fionnula Flanagan as Juliana Tanner, Data's mom, who turns out to be another creation of Dr. Sung.

"I would like to get to know you better...mother." —Data

INHERITANCE ★

11/22/93. Teleplay by Dan Koeppel and Rene Echavarría. Story by Dan Koeppel. Directed by Robert Sheerer.

While assisting the Atrean government in reheating their planet's core, Data meets Juliana Tainer, a scientist who claims to have been married to Dr. Sung and helped in Data's creation. As with "Attached," the writers have started with a character-gag—Data meeting his mother—and jerry-rigged a premise to achieve it. But scenes between Data and Tainer falls flat, straddling the fence between drama and humor. Actress Fionnula Flanagan sounds like a robot, and she turns out to be a creation of Dr. Sung, a plot-twist that's an old science fiction chestnut.

"'Inheritance' was pitched about two years ago by Dan Koeppel," said Taylor. "I presented it to Michael [Piller] and he was a little iffy—would there be enough to sustain a story? But I kept the memo in my files and every now and then I open my files if we are running thin on stories to see if there was anything there we could resuscitate. So I tried it again. Michael had learned a certain amount of trust for the staff after we'd gone through season six and he saw that we could take some fairly slender ideas and develop them into fully fleshed out stories. So we worked it out and Dan ended up writing the first draft for us. I thought it was another nice fleshing out of Data's whole character."

PARALLELS ★★★★★

11/29/93. Written by Brannon Braga. Directed by Robert Wiemer

Quite simply one of the best shows of the series, combining a fascinating high-concept sci-fi

Riker faces an alternate universe version of himself, losing the war with the Borg, in "Parallels."



rubber wall panel.

Under Backauskas's supervision, Peter Koczera and Joni Jacobson of Composite Image Systems (CIS) created the wave of electricity that flows along the Jefferies Tube to knock Worf unconscious. To create the light that accompanies the electricity, lighting technician Scott McKnight mounted a 5k light on a furniture mover and pulled it through the tube with a rope. CIS then digitally tinted the light a blue color and animated the electricity that arcs over Worf's hands and feet.

Each supervisor on the show has their favorite episode for the season and for David Stipes it is "Pegasus," in which the *Enterprise* becomes trapped within an asteroid. "It reminded me of this wonderful shot in *EMPIRE STRIKES BACK* where Han Solo pilots a ship into an asteroid," said Stipes. "The guys at ILM do great work so it was neat to have the chance to do something in a similar vein."

To accentuate the claustrophobic environment within the asteroid Stipes decided to create a new look for the *Enterprise* by changing the normal lighting configuration of the model. "We didn't want to just use stock shots, stick them inside the asteroid and say that was

"The warp engine was actually a thirty-inch deep model by Anthony Fredrickson, photographed to look seven hundred feet."

—Supervisor David Stipes—



Dennis Hoerter sets up the model of the "future" Enterprise, outfitted with a third nacelle by model expert Greg Jeln to film "All Good Things..."

good enough," said Stipes. "Joe Bauer and I did some tests that we showed to Dan Curry and Peter Lauritson before we decided to shoot the *Enterprise* with just the rim lights and the interior lights. That gave us this very somber look as this soft delicate light picks up the highlights on the rock around the ship."

To create the searchlights

Multiple Worf's on the shuttle at the climax of "Parallels," a combination of blue screen and split screen shots of Michael Dorn and double Mike Ecles, which took six hours to composite by Don Lee at Composite Image Systems.



that the *Enterprise* uses to explore its surroundings Stipes asked Dennis Hoerter and Chris Schnitzer to fit small 12 volt light bulbs to the model. This allowed the team to add circular beams of light to the rocks around the ship, adding to the mystery of the scene.

"We shot the spotlights as a separate pass during our motion control photography of the asteroid, using a pan and tilt system to move them across the rock," explained Curry. "We didn't have to create beams that go from the ship to the asteroid because the scene takes place within a vacuum, and without atmosphere you would only see the point of origin and the circles of light on the rock."

The asteroid was a miniature built by Tony Dublin, who also created a dozen interlocking cave sections that were reconfigured to create different looks as the *Enterprise* maneuvers within the confined space. Complicating the filming of the four-

foot-long *Enterprise* model was the fact that the asteroid model into which it was composited was only eight feet long. Motion control operator Joshua Cushner scaled down the camera move for the *Enterprise*, reducing the ship element by half to allow it to fit it into the asteroid.

Stipes was particularly happy with the decloaking effect which reveals the *Enterprise* trapped within the asteroid. In every previous decloaking the space around a ship ripples as the entire ship fades into view. For "Pegasus," Harry animator Adam Howard wanted to do something different.

"It was an idea I'd had for a while, but hadn't had the opportunity to try," said Howard. "Because of the angle at which they shot the *Enterprise*, I was able to motion track a series of mattes and use these to isolate the parts of the ship that I wanted to show. Then I added a hot leading edge to the 'cloak' as it withdraws, so it looks as if this rippling wave passes from bow



The space battle of "Preemptive Strike," effects supervised by Joe Bauer as ships of the Maquis attack a Cardassian cruiser.



Above, for the Maquis fighters Kira's raider from DEEP SPACE NINE (left) was used, along with a model built by Tony Mininger.



Surprise! Worf's reaction to the crew's unexpected birthday bash in Brannon Braga's "Parallels."

premise with heaps of brilliantly realized character moments. Worf, returning from a Bat-Lef tournament, passes through a space-time anomaly only to find himself jumping from one quantum universe to the next. Alternate realities present such entertaining scenarios as Worf and Troi married, an aggressive Bajor victorious over Cardassia, and the death of Geordi, demonstrating battle shows can be fascinating.

"Brannon pitched that in a memo and I thought, 'Oh boy, can we possibly do this?'" said Taylor. "Michael Piller said, 'Go ahead, but good luck.' It sounded like the most confusing thing in the world. It's a tribute to the faith Michael has in the staff and in Brannon who has proven his ability to bring off these strange concepts. It was tough to structure, because the confusion factor was immense. Brannon did a wonderful job of keeping it clear."

Noted Braga, "I always thought the idea of parallel universes was interesting and I'd never seen it done in television or movies. A lot of times what drives the creation of an episode is something as simple as an image and in this particular case it was the image of hundreds of thousands of *Enterprises* popping into existence. I didn't know why. I just knew it had to happen."

"There are really small things all throughout, for instance the decoration in Worf's quarters keep changing, not just the painting, but the decorations. Data's eyes have no contact lenses in one scene. A lot of people thought that was a continuity error, that they forgot to put his lenses in, which is preposterous. Another scene in engineering is the modified warp core from "Phantasms." It wasn't until I was actually writing that scene where we are trying to

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The *Enterprise* orbits the telescope array in "Parallels," effects designed by Ron Moore.



A.J. Raltano shoots the foreground miniature for the primordial Earth in the final episode "All Good Things..." Elements of the final composite shown facing page: 1) the live action element filmed on the set, 2) effects supervisor David Stipes filming the waves at Laguna Beach, and 3) the miniature built by Tony Doublin with animated lava flow.

to stern to gradually reveal the *Enterprise*."

Curry, an artist and matte painter, rendered illustrations to help define the look of the asteroid and the *Pegasus*, the ship that the *Enterprise* discovers encased in rock. The model for the *Pegasus* is none other than the *Grissom*, which first appeared in STAR TREK III—THE SEARCH FOR SPOCK. "The way Dan designed the shot it's not too recognizable because so much of it is buried within the rock, but you figure the Federation has a lot of this class of ship anyway," said Stipes. "This particular model has appeared a few times on the show; as the *Velocovsky*, the *Yosemite* and now the *Pegasus*."

Existing models were also reused in "Pre-emptive Strike," the second to last episode which was supervised by Joe Bauer. The show opens in the midst of a huge space battle, as dozens of Maquis ships engage a Cardassian cruiser, wheeling and circling to repeatedly strafe the huge vessel with their phasers.

Two distinct classes of Maquis fighters appear in the scene, one that Tony Mininger originally created for DEEP SPACE NINE and another that Greg Jein built specifically for "Pre-emptive Strike." The Cardassian cruiser and the Bajoran support ships for the rag tag

Maquis fleet are also models that were borrowed from DEEP SPACE NINE.

"The producers wanted different types of ships, so it wouldn't look like the Maquis were the Blue Angels," explained Bauer. "The Maquis are a political group whose pilots and ships are drawn from where ever they could get them, and this was also a factor in choreographing the action. I wanted the attack to be a little chaotic because this isn't a crack team; it's a bunch of individuals all doing their own thing."

For inspiration, Bauer studied combat sequences from STAR WARS, THE EMPIRE STRIKES BACK, past episodes of THE NEXT GENERATION and footage showing

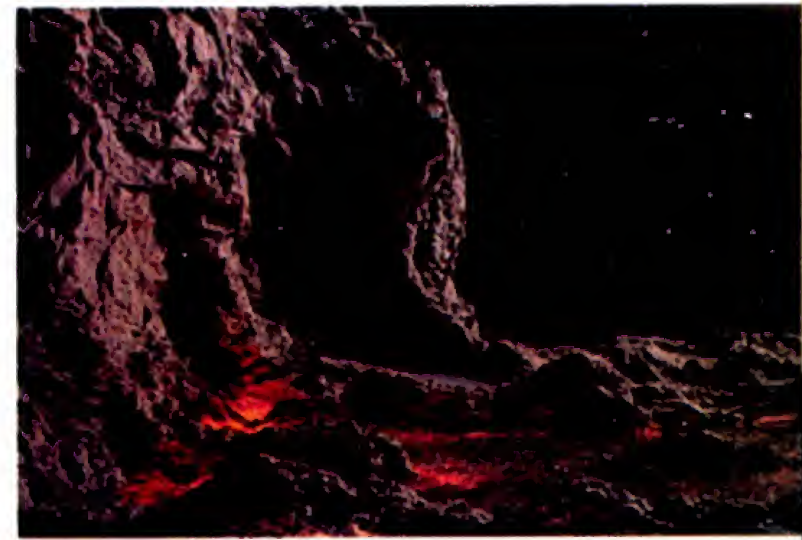
World War II warplanes in action. "You always pretend that it's taking place in zero gravity, but if you look at any of these space battles you'll see that the ships have pretty much the same moves and inertia as World War II fighters," explained Bauer. "It all goes back to *Flying Tigers*, really."

Filming the large number of ships that were required proved a time-consuming task for Bauer and the motion control team at Image G. "We shot six foreground ships in motion control and also staggered these same ships in the background, so it looks like there are thirty fighters involved in the battle," explained Bauer.

The miniature photography was complicated by the fact that

The *Enterprise* paces the comet in "Masks," a digital effect created by Santa Barbara Studios. CGI is seldom employed due to budget constraints.





the motion control track at Image G wasn't long enough for some of the moves that Bauer wanted the ships to make. "We couldn't get back far enough at Image G to make the fighters as small in the frame as I wanted before they start their attack run," said Bauer. "We finally shot the miniatures through a camera move that was squeezed in the D1 editing bay, and later spread out digitally to give me the look I was after."

The episode culminates in a dramatic hand-held phaser battle on the planet's surface, which was choreographed by

Patrick Stewart, who directed the episode. For the phaser misses Dick Brownfield used a compressed air caplet gun developed by Matt Sweeney to fire plastic capsules containing a zirconium sparking compound against the props and set pieces. This created the smoking flash that accompanied the impact of the phasers, which were added at Unitel through Harry animation by Paul Newman and Anne Maroon. When phaser beams struck people the impacts were animated entirely in Harry, and matched to the live action footage of the ac-

tor's reaction.

"All Good Things..." the final television episode of THE NEXT GENERATION, was particularly heavy in effects, including some that are unlikely to be recognized as such by viewers.

When Q takes Picard back to primordial Earth to witness the non-beginning of life, the actors were filmed within a small set that contained miniature cliffs and a pool of water. Everything else in the shot was created by Dan Curry who digitally combined, manipulated and blended large numbers of separate ele-

ments.

The first shot of the primordial landscape was created primarily through a foreground miniature built by Tony Dublin, working from photographs of the live action set it would be combined with. This was blended with ocean waves that were filmed at Laguna Beach by Curry, Stipes and Bauer.

The "lava" that flows across the miniature was originally created with methacil, a food thickening agent which was sprinkled with ashes and pieces of burnt cork. "The methacil la-

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THE NEXT GENERATION

SHOT BY SHOT

Filming the effects for "All Good Things..." from script to composite

By Tim Prokop

"All Good Things..." the final two-hour episode of STAR TREK: THE NEXT GENERATION was a special show for all who worked on the series. The visual effects crew were no exception.

"We have a system that normally dictates who will work on any given show, but for the final episode I basically threw that out the window," said visual effects producer Dan Curry. "I wanted the last show to be a collaborative effort, so everyone in the visual effects department contributed to it in some form or other. When the team looks back on this episode they'll know they were all a part of making it happen."

While "All Good Things..." features a dazzling array of visual effects, this article focuses on four scenes and 30 seconds that



Visual effects producer Dan Curry (l) and effects supervisor David Stipes review the storyboards for a space battle, filming "All Good Things..."

culminate in one of the most spectacular space battles ever made for television.

The sequence takes place 25 years after THE NEXT GENERATION, within an alternate reality in which the Klingon Empire and the Federation are at war. Aboard the *Pasteur*, a medical ship captained by Dr. Beverly Crusher (now Beverly Picard), an elderly Picard and some key

members of his *Enterprise* crew try to run the Klingon gauntlet to solve the mystery of a space-time anomaly.

Their approach soon attracts unwelcome company.

SCENE 83: EXT. SPACE—MEDICAL SHIP—FUTURE (OPTICAL)

The *Pasteur* is surrounded by two Klingon attack cruisers.

The scene represented a far greater challenge for Curry's effects team than for the writer who typed it out. The process began with a lengthy brainstorming session between Curry, supervisor David Stipes and the three coordinators who worked on the show, Michael Backauskas, Joe Bauer and Phil Barberio. Ron Moore, unavailable for hands-on work due to supervising the effects for GENERATIONS—THE NEXT



The *Enterprise* fires its phasers in "All Good Things..." concepts for scene #87, as the *Enterprise* declines.

GENERATION movie, also contributed ideas about staging and photographing the scene. Once the action was finalized Joe Bauer drew storyboards to conceptualize the movement of the ships and allow everyone to see what was planned.

The miniature for the Klingon vessel (which doubles for two) was created by long standing TREK model-maker Greg Jein, from a drawing by senior illustrator Rick Sternbach. The *Pasteur* was a model that had been created almost a year before by Bill George, an ILM model-maker.

"Bill made the model in his spare time as a labour of love, and then called us up to ask if we would like to use it," said Curry. "Bill's model was perfect for the

Filming the *Pasteur*. Left: The "beauty pass" of the model, built by ILM's Bill George. Middle: A.J. Raitano dusts off the ship, mounted for motion control.





...ood Things..." Right: Story boards by effects coordinator Joe Bauer show alternate cloaks and swoops up and back toward the Pasteur, under attack by Klingon cruisers.

Pasteur, because the spherical front would hold more beds than a sleeker shape like the *Enterprise*. It's a very stately, peaceful looking ship which is exactly what we needed."

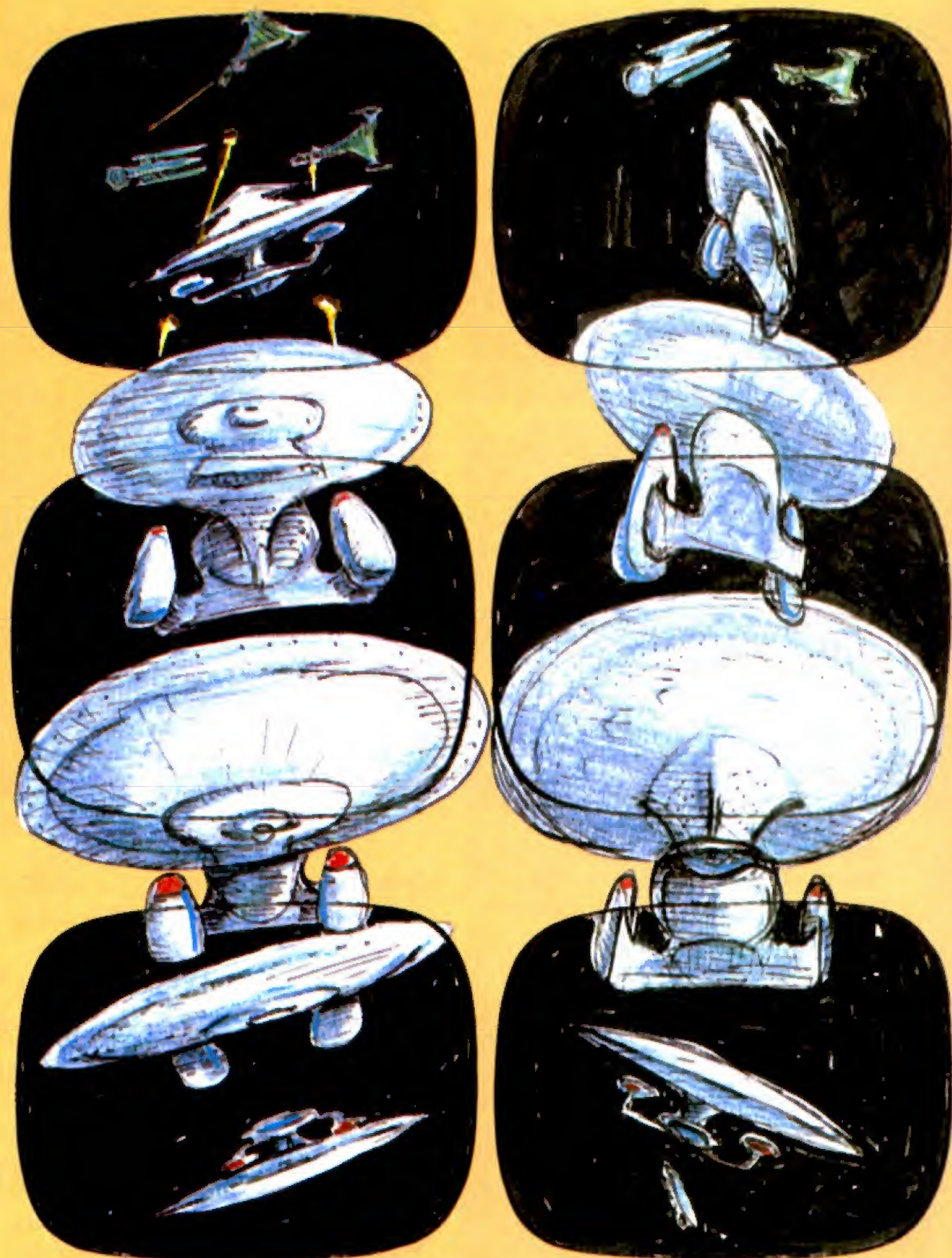
The models were photographed at Image G, the motion control facility where NEXT GENERATION miniatures have been shot since the series first began. Each model is filmed separately, and as the focal point for the scene, the *Pasteur* was set up first by Dennis Hoerter, Chris Schnitzer and A.J. Raitano, under the supervision of David Stipes.

Large white board cutouts of the Klingon battlecruisers were used to show the location these ships would have in the finished frame. This allowed Stipes to de-

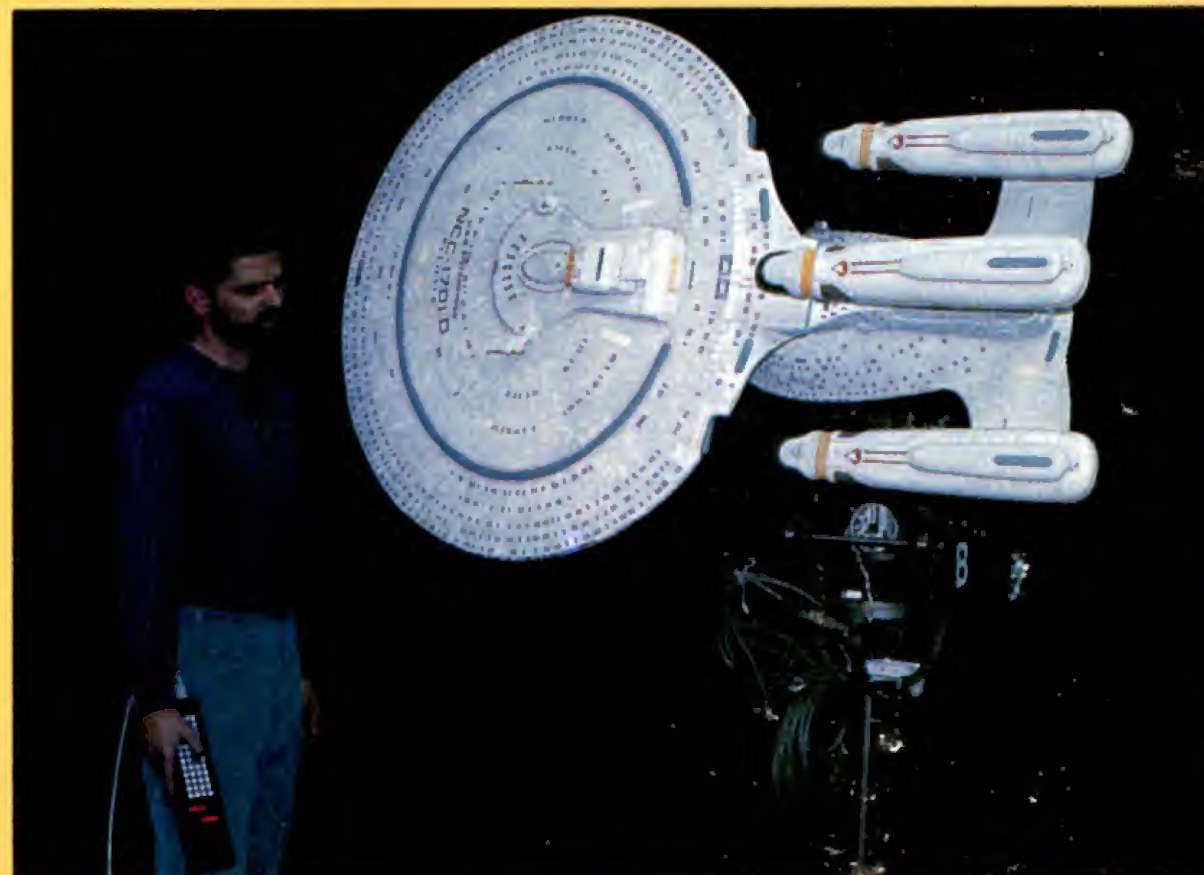
fine the relationship and orientation of all three ships during video tests, while Erik Nash programmed the movement of the camera.

To compensate for the varying intensity of the lights that bring the miniatures to life, each model is filmed with multiple camera passes. The *Pasteur* was filmed with five separate passes. The initial 'beauty' pass is designed to show the best features of the ship and capture as much detail as possible through external lighting. This is followed by a low-light pass to allow the window lights to register, a pass for the engines and a pass for the running lights. The medical ship was then shot in silhouette to create a matte that allows the image of the *Pasteur* to be separat-

George's model, built for fun and offered to TNG, with window lights on.



STARFLEET'S EFFECTS COMMAND: Peter Lauritson and Wendy Neuss, producers, post-production, and Dan Curry, visual effects producer, are in charge of the effects teams working on both THE NEXT GENERATION and DEEP SPACE NINE. The TNG team consists of Dick Brownfield, physical effects supervisor, episode supervisors David Stipes and Ron Moore, episode coordinators Joe Bauer and Michael Backauskas, and visual effects associate Eddie Williams. The DS9 team consists of physical effects chief Gary Monak, episode supervisors Gary Hutzel and Glen Neufeld, episode coordinators Judy Elkins and David Takemura, and visual effects associate Laura Lang. Coordinator Phil Barberio and production assistant Eric Alba act as liaisons between the two shows which use a host of outside suppliers.



Erik Nash, chief operator of motion control supplier Image G, positions Greg Jein's model of the future Enterprise for motion control filming.



Jonathan Frakes as the harried Riker of an alternate universe, losing the war with the Borg.

communicate with the other *Enterprises* that I realized I wanted one of them to come in conflict and have to be destroyed and it would be neat if it were a ship from a reality where the Borg had taken over the Federation. It's those details that make a show memorable."

The dialogue is particularly strong and director Robert Wiemer has balanced the comedy (including the finest double-take in the series) and the drama (notably between Worf and Troi) to perfection. The apocalyptic vision of a shell-shocked Riker manning a Borg-battered *Enterprise* is extraordinary.



Picard gives Riker a heart to heart talk about his mistakes as a young officer on "The Pegasus."

"If the mission is successful, if we find the *Pegasus* and the experiment, we can finish what we started twelve years ago."

—Admiral Pressman.

THE PEGASUS ★★★★★

1/10/94. Written by Ronald D. Moore. Directed by LeVar Burton.

Admiral Eric Pressman, smartly played by Terry O'Quinn, Riker's former commanding officer, beams aboard with startling news: the ship they abandoned 12 years ago, *The Pegasus*, may have been found in an asteroid belt. They must find it and the secret experiment it carried before the Romulans do. The experiment, a Federation cloaking device created in violation of a standing treaty, forces Riker to choose between his loyalty to his first mentor and his loyalty to Federation law.

"To me, ['The Pegasus'] was an example of the thing *STAR TREK* does best," said Jeri Taylor. "To put one of our people in the middle of a moral and ethical dilemma and let him wriggle on the end of a pin and come out of it wounded, but wiser."

The episode delivers all that and



Scene 87B, the Klingon battlecruisers that are attacking the *Pasteur*, about to come under attack by the *Enterprise*.

ed from the background.

Traditionally mattes of miniatures are created by front lighting the model and photographing it against a black background. Nash added a twist to this by using a black light and photographing the models against fluorescent orange cards. This allows the effects team to pull a cleaner matte and retain fine detail that might otherwise be lost.

The Klingon ships proved more difficult to photograph than the *Pasteur* because their design required them to be rear mounted, a less stable arrangement than the center mounts normally used for miniatures. "We had to operate the rig that moved the model at a slower speed than usual to prevent the nose of the battlecruiser from bouncing while it was photographed," explained Stipes. "As a result the lighting passes needed up to three seconds to expose every frame. It took us over seven minutes to film each pass, plus the time it takes to set everything up," said Stipes. "When you add it all up it amounts to an awful lot of work."

Michael Backauskas supervised a pin registered transfer from film to video at Composite Image Systems (CIS). The video elements for each model were then composited by Don Green-

“We don't often get the opportunity to do space battles like this one, so when we do get the chance, we try to make the most of it.”

—Supervisor David Stipes—

berg and Scott Rader at Digital Magic, under the supervision of Curry and Stipes. Data files created by Backauskas and Bauer allowed Greenberg to locate each camera pass on the tape and overlay the different ship elements until he had three completed vessels within the frame. Greenberg then made minor adjustments for position and added background stars from a library of starfields that *THE NEXT GENERATION* has built up over seven years.

Visual effects associate Eddie Williams supervised the cutting of the finished effects into the master reel for the episode by

editor John Carroll at Unitel. Williams and Carroll worked with post production producers Peter Lauritson and Wendy Neuss to ensure a smooth blend between the visual effects and the live action scenes involving the actors.

SCENE 85: EXT. SPACE—MEDICAL SHIP—FUTURE (OPTICAL)

The *Pasteur* is trying to get away from the two Klingon attack cruisers which continue to FIRE on the medical ship.

This proved more complex because a greater range of motion was required for all three ships, as well as the disrupters that repeatedly strike the *Pasteur's* shields.

It was initially planned and storyboarded that the *Pasteur* would try to evade the battlecruisers by swinging from left to right in a wide arc. This proved impractical when the effects team received the footage of the actors filmed within the set of the *Pasteur*.

"It turned out that the live ac-

Visual effects coordinator Joe Bauer's storyboards for filming scene 87B.





The spectacular climax of the sequence as one of the Klingon ships is destroyed by superphasers from the Enterprise.

tion was all shot to screen left, and we couldn't have everyone looking to the left and then see the ship pointed to the right," explained Stipes. "It would have been very jarring so we had to change our plans. We finally made the *Pasteur* drop down and away from the battlecruisers as it tries to get away from them."

To create the light reflections that accompany the firing of the Klingon disrupters each model was filmed with an additional interactive light pass. The disrupters were added by Adam Howard at Digital Magic, using a Harry digital animation system.

What Howard's animated "disrupters" actually hit is a curved three-dimensional matte that Greenberg created on the D1 by wrapping an oval shape around the *Pasteur*. Howard then selected the section of the matte that is hit and used this to position white light from the interactive lighting pass on the miniature. He then used the Harry to add color to this light and add the sparks that help dramatize the impact. "Since it's a

Klingon weapon I made the light appear as a green splash, that coincides with each disrupter hit," he explained. "If it had been Federation phaser fire I'd have made it orange, because each civilization has their own color for their energy weapons."

The *Pasteur* survives the initial onslaught from the Klingon ships, but faces imminent destruction until a former comrade comes to the rescue, in the form of Admiral Riker who is now the commanding officer of the *Enterprise D*, an advanced version of the famous starship.

SCENE 87: EXT. SPACE—FUTURE (OPTICAL)

Suddenly the ENTERPRISE D DECLOAKS. The ship is traveling VERTICALLY. FOLLOW it as it swoops up towards the medical ship and the two Klingon attack cruisers.

The first challenge to confront Curry for this scene was deciding what the *Enterprise* would look like 25 years into the future.

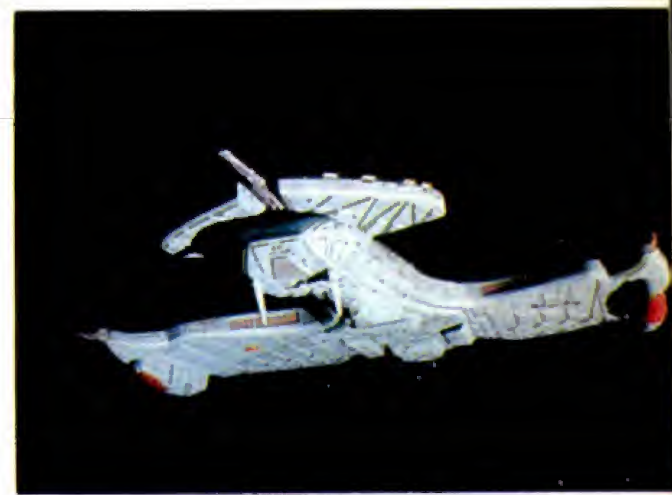
"I took a model of the *Enterprise*, some clay and a few spare parts and began experimenting," recalled Curry. "Everyone had

ideas and Greg Jein suggested adding the third warp engine that helps give the future *Enterprise* a unique look. I sculpted a rough warp engine and added it to the model. It was very crude, like something a child would do, but we showed that to executive producer Rick Berman who thought we were headed in the right direction. Once we had Rick's approval Greg went to work on it."

Jein went back to the molds he created for Picard's *Enterprise* and cast the additional pieces that transport the ship 25 years into the future. The pieces were fitted directly onto the existing model, with an internal power source used to create the light from the third warp engine.

The next challenge proved more difficult; that of creating the dramatic vertical trajectory called for in the script.

"Over the last seven years of STAR TREK we've pretty much kept things on a glass table top," said Nash. "What Dan [Curry] and David [Stipes] wanted to do with this shot was break that plane and really get into three dimensional movement. To make



Above: The model of the Klingon battlecruiser with and without hull phaser damage, and the matte used for compositing. Below: Another angle with stock footage explosion.



it work we had to mount the camera on its side, put the *Enterprise* on its side and go through all the mental gymnastics that follow when you stop thinking in two dimensions."

Like many of the other shots for the last episode, the nine-second scene required yet another long day for the motion control crew. "We started at nine o'clock in the morning and kept going until midnight just to get the *Enterprise* correct, and we had three other ships that were also in the scene," said Stipes.

Animated phasers, fire, vapor emissions, shadows and debris were added digitally by Adam Howard at Digital Magic.



more in an old-fashioned adventure yarn. The tension is nicely paced by director LeVar Burton, with Riker torn between loyalties. Most effective is a wonderfully acted confrontation between Riker and Picard.

Fascinating visual effects include a sequence where the *Enterprise* navigates through an asteroid. Even the musical score departs from its customary monotone as French horns announce the Romulan's arrival.

Noted scripter Ron Moore, "I was just sitting around thinking of shows we should do and I wrote a memo to Mike [Piller] saying 'What if we did a version of RAISE THE TITANIC?' And he liked that idea. I just sort of happened onto the cloaking device [as the dark secret]. I could finally answer the famous question why doesn't the Federation doesn't have a cloaking device? I realized this is a show about loyalty and duty and honor and a lot of interesting concepts. The change in a man from who he was and who he is now. It became a really interesting show to write."



LeVar Burton, behind the camera directing "The Pegasus," one of seventh season's best episodes.

"How could you have made it with a Boraalin. What were you thinking?" —Worf

HOMeward ★

1/17/94. Teleplay by Naren Shankar. Story by Spike Stingsasser. Directed by Alexander Singer.

The *Enterprise* retrieves Worf's stepbrother, Dr. Reshenko, from the planet Boraalan as the atmosphere is about to collapse, dooming its inhabitants to extinction. Breaking the prime directive, Reshenko smuggles the last survivors onto the ship's Holodeck where he creates a version of their home world. With the damage done, the crew searches for a new planet on which to relocate the developing race.

No, the world is not hollow and no one touches the sky, but they see funny cross-hatch lines now and then. This episode fails on several counts. The premise of a people deceived about their surroundings has been done before. Here the device reveals nothing new about the main cast. Worf's contentious relationship with his stepbrother is a very standard sibling rivalry (don't any of these people get along with their relatives?). Furthermore, only the guest stars—Reshenko and the Boraalan—are placed in jeopardy.

The more basic problem is the premise that Picard would allow a planet to die. "This sort of came
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Filming scene 85 as the *Pasteur* attempts to escape a pair of hostile Klingon battlecruisers. Above: Effects supervisor David Stipes adjusts a foam core replica of one of the future Klingon ships to block out the shot. Below Left: Erik Nash and A.J. Raitano set up the model for motion control filming. Near Left: Chris Schnitzer adjusts the orange matte pass card set-up.

"We had to build a special rig for the camera, another rig for the *Enterprise* and there was so much rigging that we needed mattes covering every direction. It was the sort of shot that drives you crazy, but which is very rewarding when it's finally finished."

The result is a dramatic entrance for the future *Enterprise* as it charges to the *Pasteur*'s rescue.

SCENE 87(B): EXT. SPACE—ENTERPRISE AND KLINGON SHIPS—FUTURE (OPTICAL)

The *Enterprise* FIRES on the attack cruisers with a furious volley of PHASERS and TORPEDOES. One of the Klingon ships EXPLODES.

The spectacular climax to the sequence occurs when the future *Enterprise* engages the Klingon battlecruisers. Futuristic super phasers lance through space during an intense exchange of fire that damages the *Enterprise* and destroys one of the Klingon vessels. The *Enterprise* flies through the explosion as the remaining battlecruiser retreats to safer space.

The effects team filmed additional passes to show the damage

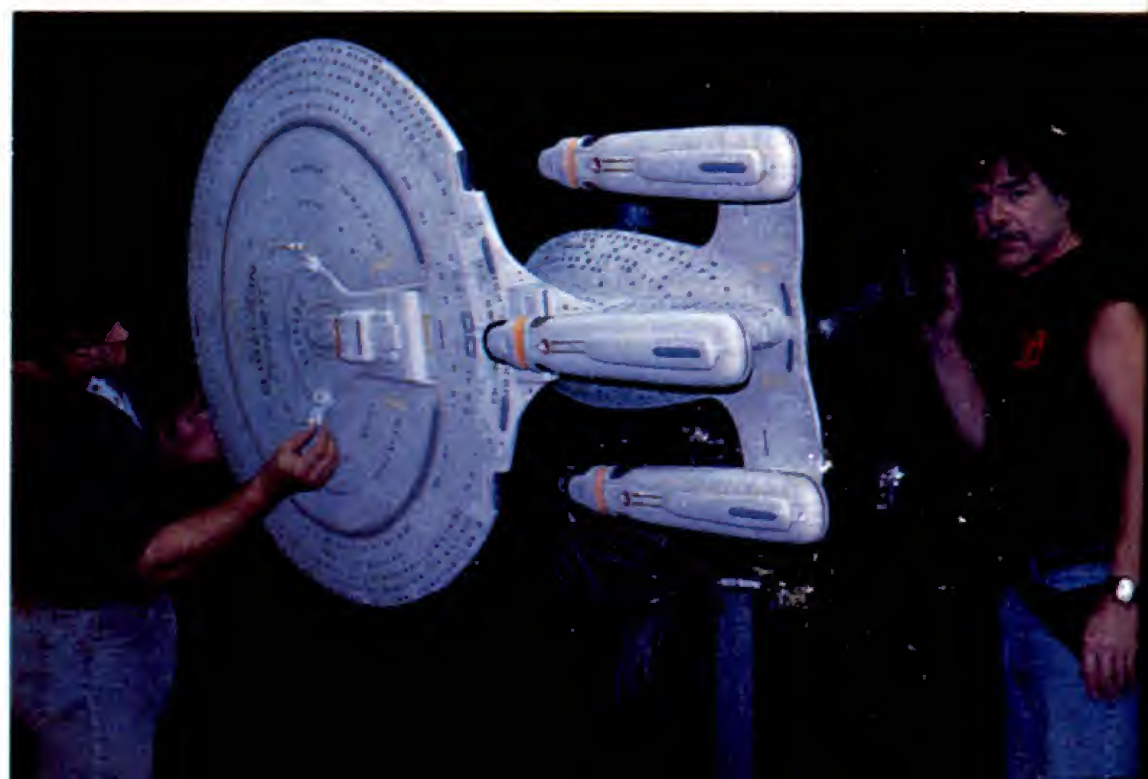
to the Klingon battlecruiser as a result of the *Enterprise*'s weapons. Greg Jein created blackened tinfoil phaser hits and sections of twisted bulkheads to show the gaping holes that follow the impact. These were fixed directly to the model at predetermined points, with the explosions and phaser blasts added later through Harry animation.

For the destruction of the Klingon ship the effects team would have preferred to have had an additional model that could have been blown apart, but

budget constraints made this impractical. "We wanted to have a duplicate thin-shell battlecruiser to blow up but the cost for that was prohibitive," explained Stipes. "We finally destroyed it by compositing two stock explosions to either end of the Klingon ship before we have the final stock explosion that finishes the job."

To make the demise of the Klingon battlecruiser appear more realistic Jein cast three partial sections of the ship from his original mould. He added twist-

Filming the future *Enterprise* D motion control at Image G, A.J. Raitano (l) and Dennis Hoerter mount the model on its side for complex camera moves.





The final composite (above). Coordinator Joe Bauer's storyboards (right). The cruiser and exploded piece (below). Far Right: Bauer (l) and Stipes take a reading on the *Pasteur*.



ed bulkheads and blackened reinforcement to the inside surfaces of the pieces to suggest they are the remnants of the destroyed vessel.

The pieces were then positioned to match the location these particular parts of the ship occupied before the explosion occurs. Each piece was shot separately as it was moved and spun by a model mover rig to suggest it was flung outward by the force of the blast.

"When they were composited they looked great," said Curry,

"but the flaming debris proved so eye-catching you didn't even notice the *Enterprise* flying to the rescue, which was the whole point of the scene. We tried changing the path for the debris, but no matter what we did your eye naturally followed these twisted hunks of metal. It was heart-breaking, because we went to a lot of effort to create a spectacular effect and succeeded too well. We had to drop the debris to make viewers follow the *Enterprise* as if flies through the aftermath of the explosion."

Modelmaker Greg Jein adjusts the wiring for lights to the third, added warp nacelle that distinguishes the futuristic *Enterprise D* from Picard's ship.



The scene was then passed on to Adam Howard, who added the animated phaser beams, fire, vapor emissions, shadows and debris that bring the sequence to life. Working through the sequence frame by frame, Howard added layer after layer of detail, using his artistic sensibilities to create a look that is both believable and exciting.

"At the start I have a general idea about what I want each image to look like, but I don't actually know how many passes I'll need to achieve this until the shot's actually finished," Howard said, "I just keep adding things and adjusting them until each frame has a look that I'm satisfied with. A shot that occupies a few seconds of screen time can take a few hours, or a few days to complete."

The 11-second sequence which culminates in the destruction of the Klingon ship took Howard five 12-hour days to complete. More than 50 different animated elements were required to complete a single close-up of a phaser beam that strikes the underside of the battlecruiser and blows a hole through the top of the ship.

Due to the scale of the sequence, additional Harry animation was rendered at Unitel, primarily in the form of phaser beams animated by Paul Newman and Ann Maroon.

A typical example of this attention to detail is a lengthy discussion between Howard and Curry about the speed at which the explosion dissipates into space. They discuss the finer points of how gasses behave in a vacuum before they reach the mutual conclusion that Howard's animation is pretty much on the mark.

The long haul and long hours finally behind them, the effects team are particularly happy with the look they were able to create for the finished sequence. "It was an awful lot of work for 30 seconds on the screen, but we're really happy with the way it turned out," said Stipes. "We don't often get the opportunity to do space battles like this one, so when we do get the chance we try to make the most of it. It's like that old joke about effects guys just wanting to blow things up, well it's kind of true—it's great fun!"

It's also great fun to watch. □

STAR TREK SPECIAL EFFECTS

PAINTING THE FUTURE

Mattes by Van Nuys' Illusion Arts have defined the look of Klingon, Romulus, Bajor and Cardassia.

By Tim Prokop

What do the Klingon, Romulan, Bajoran and Cardassian home worlds all have in common?

They were all created through matte paintings by Illusion Arts, the company that has been the principal provider of matte paintings to *THE NEXT GENERATION* and *DEEP SPACE NINE* since each series began. The above cities are only a few examples of the many paintings Illusion Arts has created for *STAR TREK*. The complete list also includes environments as diverse as vineyards, craters, chasms, and the cavernous interior of a Borg spaceship.

The art of creating a successful matte painting goes well beyond simply having skill with a brush, in itself a difficult enough skill to acquire. Illusion Arts are masters at placing moving elements within their shots to create a unique perspective that few people will ever recognize as a painting. After all, how can a painting have moving water, trees that blow in the wind, clouds that scud across the sky, or dozens of Klingons walking around within it?

It can't. The matte paintings that Syd Dutton or Robert Stromberg render with oil paints are flat, static pieces of artwork. The completed shot, however, can and usually does feature moving elements that help bring life and reality to the painting. Dave Williams, the optical cameraman at Illusion Arts explained, "We always try to give the producers more than they ask for to make it look as if what we paint could actually exist. Achieving this is often a combination of blending the right artwork with moving elements that help make it more believable."

Traditionally, elements are added to matte paintings by taping off sections of the negative, so that only a pre-determined portion of each frame is exposed to light on each camera pass. With this method the paintings are smoothly blended to the live action photography, by exposing one section of the negative in the studio, and another



In addition to Illusion Arts, freelance painters such as Eric Chauvin, who also paints mattes for ILM, contribute to *STAR TREK*. Chauvin painted these two views of Cambridge in the 24th century for "All Good Things....," *THE NEXT GENERATION*'s final episode. The top view was cut from the actual show.





Syd Dutton of Illusion Arts paints the capitol of Romulus, first seen in TNG's fifth season episode "Unification, Part 1," and since reused on both series.

er when photographing the painting. By repeatedly exposing different areas of the same negative Illusion Arts has successfully combined as many as 32 different elements with their paintings, without suffering any loss in image quality.

Recent advances in computing have given Illusion Arts the option of using traditional methods, or marrying these techniques with the latest digital technology. "Personally, I still love to paint with a brush because it gives me a lot of satisfaction," said Syd Dutton, "We're finding now that we can do our paintings traditionally and import the image into our computer where we can do things that weren't possible before. Computers are very powerful tools, which we've integrated into the traditional way of doing things. We're like carpenters who have the latest power tools, but who still hang onto their old hand-saw because there will be times when that will be the right tool to use."

One example of a matte shot that was created through traditional methods is the vista of Bajor that Robert Stromberg created for "Descent II," the season's first episode of *THE NEXT GENERATION*. The impressive view of the city includes a large pool of water that

seems to ripple and sparkle as we watch.

"We did that through an old technique developed by Albert Whitlock, a famous matte painter for Universal Studios who served as my mentor," said Dutton. "It's a gag created by backlighting two sheets of glass with holes scratched in them and filming them as they are rubbed against each other." The sparkles were double exposed over the painted water to bring light and movement to what would otherwise have been a static portion of the painting.

When they receive a script, Dutton or Stromberg usually begin with a series of sketches that serve as a focal point for discussions with the *STAR TREK* producers. "Dan Curry [visual effects producer] will

tell us what he has in mind as we'll do a series of oil painting sketches that show the different features we think might work," says Williams. "Then Dan and Rick [Berman] will go over them and let us know which sketch they like, or they might take elements from a few different sketches and ask us to put them together."

To help him decide what the sketches should look like Dutton searches for inspiration in a vast library of landscapes and cityscapes that Illusion Arts has built up over the years. "We'll look over any photographs and paintings we think might help us get ideas, but a lot of it is just letting our imagination run wild," says Dutton. "We think about the architecture that the culture might produce and the type of environment where they would live before we do our painting."

The sketch process also proves useful in helping Dutton and Stromberg find the best angle on the cities they paint. "If we're too low there wouldn't be any perspective on the city and if we're too high everything would be flattened out," said Dutton. "Cities are kind of like cars in that they have a certain angle and a certain profile where they look the best. We try to create a postcard view that will make the city look attractive, but still

Illusion Arts added a moving waterfall to their matte of the capitol of Bajor for *DEEP SPACE NINE*'s "Cardassians," painted by Robert Stromberg.



together as an amalgam of several ideas," said Jeri Taylor. "One pitched a reappearance with Worf's brother, then another pitched this doomed civilization and someone putting them in the Holodeck until they can be re-located. I thought there were many appealing elements about the story. We got into internal discussions and flack from fans about the prime directive and would he [Picard] behave like this or not.

"Since Gene Roddenberry died we have all made a concerted effort to listen to his voice and not stray from the guidelines. Gene always said if we came along and Hitler was just coming to power would we stop him, knowing it would save millions of lives? The answer is no. We don't interfere with other cultures. No matter how well intentioned, it's not our role to go around solving other people's problems and interfering with their internal affairs. Michael Piller felt strongly that Picard would not lift a finger to help these people.

"The conflict arose because during Gene Roddenberry's aegis, in the first season, there was an episode called 'Justice' in which Picard said there is a higher moral and ethical law. There were conflicting attitudes and I don't know there is a way to say one is right and one is wrong."



Sibling rivalry, Worf with stepbrother Paul Sorvino, breaking the prime directive in "Homeward."

"D'na light that candle and d'na goo back to that hoos or befar ye know it, they'll be burying another Howard in this cemetery."

—Ned Quint

SUB ROSA

★★★

1/31/94. Teleplay by Brannon Braga. Television story by Jeri Taylor. Directed by Jonathan Frakes.

A passion like no other! A love she can't deny! Dr. Crusher as you've never seen her before! See the mysterious stranger take possession of her body! See Dr. Crusher writhe in the kind of sybaritic pleasure usually seen only on cable. See the kitschiest, the tawdriest, the most unabashedly romantic TREK ever!

That's right, I liked it. Trashy? Sure. Implausible? Definitely. Like no other STAR TREK? Damn straight. Just as "Spock's Brain" is howled at now, this colorful little gem may go down in history as the guilty pleasure of the NEXT GENERATION. Dr. Crusher buries her grandmother on Caldos Colony, a kind of "theme" planet based on the Scottish highlands. There she encounters Ronin, the mysterious,

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The capitol of Cardassia, seen in DEEP SPACE NINE's "Tribunal," painted by Robert Stromberg of Illusion Arts.

show enough detail to make it interesting."

Another consideration is the emotion that the painting is intended to evoke in viewers during the two or three seconds that it is on screen. "The sky we choose, the lighting, even the distance between the buildings will all have an impact on whether this is somewhere you might want to visit, or a place you would rather stay away from," said Dutton. "If they're a fascist culture like the Romulans we'll try to create oppressive shapes and darker lighting that suits the personality of the species. If it's a friendlier race we'll use warmer colors and try to create a more welcoming environment."

Curry, a matte painter himself, regularly provides insight that Dutton and Stromberg find useful in helping them create an effective illusion. "It helps that Dan [Curry] understands exactly what we do, because he's able to make suggestions that are practical as well as creative," said Dutton. "In addition to being very talented, he's a great person to work with who gives us a lot of latitude to go in directions we think are interesting."

One example of this is the second Bajor painting Stromberg created for DEEP SPACE NINE, showing a suburban

"We always try to make what we paint look like it could actually exist. Moving elements help make it more believable."

—Cameraman Dave Williams—

populate our paintings we'll often shoot our people in costume and use a rear projection system to put them into the painting," said Williams. "It's a lot of fun being an extra, but some of the guys start to get goofy and play it up a little too much when they're in costume. Then we have to go back and paint them out."

home on the outskirts of the city. The painting was combined with live action created by photographing staff from Illusion Arts wearing Bejoran costumes as they strolled along a path. After studying the live action Stromberg decided that a waterfall was needed to make the painting look more interesting.

"That's a good example of how you sometimes discover things in the painting process," said Dutton. "The waterfall was animated by Lynn Legerwood, who used a combination of salt and very fine baking soda of the type that's used in fire hydrants to create the right look for it. We shot that element with a high-speed camera and then superimposed it over the painted waterfall to make it look real."

The team at Illusion Arts are frequent participants in their own paintings, as background people standing around or strolling through the scene. "To

One of the most recent and most effective matte paintings Illusion Arts created for DEEP SPACE NINE was Cardassia, created by Robert Stromberg. "The space station is a Cardassian design, so Robert took architectural elements from that and painted buildings that emulate that type of structure," explained Williams. "He used dark lighting because Cardassians don't like light and added an active volcano to give heat to the planet. The volcano was taken out after the sketches were reviewed because the producers felt it was a little too much for the scene."

The final 20x24-inch painting of Cardassia was then populated with people from Illusion Arts and combined with a foreground miniature that allowed a more complex camera move on the painting. The city portion of the painting was filmed in one camera pass, before a second pass recorded the clouds above



Stromberg poses with his 20x24-inch painting and miniature set, showing how a motion control camera move can view it from different angles (top left).

the city. As the clouds were being photographed the motion control rig moved the painting at a faster rate to create the illusion of rolling clouds when the two camera passes were combined.

Many of the paintings created by Illusion Arts are reused to become a new planetary surface or city, often after retouching by Dan Curry. An example of this is the Starbase recreation center, which Syd Dutton originally painted to represent a planet inhabited by Amazons.

In his spare time, Eric Chau-

vin, an Industrial Light and Magic matte painter, also renders paintings for STAR TREK; most recently a futuristic shot of Cambridge University that appeared in "All Good Things," the last episode of THE NEXT GENERATION.

"The original idea was that they would provide me with archive footage of Cambridge and I would paint a modern city behind it," said Chauvin. "It turned out that the footage was not very good material to work from, so I had a friend who lives

in England go up to Cambridge and shoot some photographs that I used as a reference."

To make his painting look more convincing, Chauvin added moving clouds, swaying trees and a futuristic hovercar that flies across the foreground of the painting. "I based the trees on those in the photographs and used Macintosh software to animate them so it looks as if they are blowing in the wind. It's a very subtle thing, but when you combine it with the clouds and the hovercar

it really brings a lot of life to the painting."

Chauvin also created a second painting of the University that utilized crowds of people, flying birds and a flag blowing in the wind to create as much movement as possible. Unfortunately, the shot was never seen by viewers because the sequence was shortened due to time constraints.

Curry, the person in the best position to judge the effectiveness of the matte paintings created for STAR TREK, is delighted with the contributions that Illusion Arts and Chauvin have made through their paintings. "They're great artists and the beauty is that we can go to them with a general concept and they can take it from there," said Curry. "We can show them some examples of Klingon architecture, describe what the atmosphere on their planet looks like and they'll take that and paint an entire city."

Curry paused as he considered the many paintings Illusion Arts have contributed over the years. "A lot of the things that have come to be recognizable icons within the STAR TREK universe have come from Syd and Robert's imagination—Romulus, Bajor, the Klingon Capital, the domed city from 'The Masterpiece Society,' the 'Angel One' city and now Cardassia... They definitely give good city!" □

Another angle on Bajor painted by Illusion Arts for "The Circle," complete with foreground miniature and camera pan.



THE NEXT GENERATION

ALL GOOD THINGS...

The behind-the-scenes story of filming the show's epic final episode, a fitting coda for the series.

By Dale Kutzera

All season long the task of writing THE NEXT GENERATION's final episode hung over the heads of the writing staff. "It was a huge responsibility for a show of seven years with a legendary status," said executive producer Jeri Taylor. "We had to live up to the expectation and tell one that involved all of our people in a grand, epic adventure, that was expansive and important, and dealt with emotions, life, and family. It was very intimidating all year long."

Noted writer/producer Ron Moore, "It was an on-going problem. We started thinking about it pretty early on in the year, but we didn't really focus on the final episode until the lat-

Director Winrich Kolbe rehearses with Patrick Stewart, preparing a show that looks forward and back.



Suffering from an Alzheimer's-like ailment, Picard tends the grapes of his French vineyard in retirement, as the final episode looks to the future.

ter half of the season. We said 'We have to come up with something really special.' There was a point where I sent a memo up on something that I thought might be a possible season ender. I had Q in the story and said 'I think it would be good to book-end the series with Q, because he was there in the beginning and it would be nice to end it with him. It has a nice sense of completion to the whole thing.'

Executive producer Michael Piller liked Moore's idea. "He didn't like the story I pitched at all," said Moore. "But from that point we said 'It has to be a Q show and it has to be really amazing.' I think Michael said it has to take us back to the pilot so that made it a time travel show in some way, shape or form. And then Brannon [Braga] wanted to do time travel as we've never done it. It was Brannon who came up with time-shifting—of a person moving through different points of

their life.'

Recalled Braga of the pressure to write the season-ender, "The strange thing is no one really thought about it. We didn't know what we wanted to do and no one really talked about it. About three-quarters of the way through the season, I was working with Ron and we were just throwing these notions out and Ron wrote a memo about Q and I wrote a time travel memo. My idea was basically shifting between different time periods—time slipping I was calling it. Michael Piller liked both ideas so we just combined them. We went through a few drafts of the story before it was approved then waited a couple more weeks and finally the time came and we said 'All right, lets do it.' There was never a sense of panic."

And thus the foundation was set for one of THE NEXT GENERATION's most ambitious adventures. Captain Picard, sud-

denly shifting through time, must stop an anti-time anomaly from preventing the formation of life on earth. Jerking haphazardly between three different time junctures, Picard suddenly finds himself seven years in the past when the crew of the *Enterprise* was just meeting, and 25 years into the future after they have long since split apart and gone their separate ways.

As much as Piller liked the concept, the show didn't grab him until he realized the central theme of family and its connection with the series as a whole. The course of the fictional crew of the *Enterprise* has in many ways mirrored that of the scores of producers, writers, directors, actors, and crew who came together seven years ago. Relationships that began tentatively, grew into maturity, and now drift apart as the series comes to a close. "It's about a family that comes together without realizing in the beginning what it's going to mean," said Piller. "In the middle of the relationship you are functioning as a family. Whatever TNG is, it is a functional family, the most efficient running family in the world. And then you have the future where you start looking at what happens when the family, as so often happens in our society, breaks up and goes their own separate ways."

The future depicted in "All Good Things..." is not entirely a pretty one for our heroes. Picard, married and divorced from Dr. Crusher, is growing grapes and suffering from an Alzheimer-like affliction. Crusher is now captain of the medical ship *Pasteur*. Geordi is a best selling



In the script by Ronald D. Moore and Brannon Braga, which flashes ahead 25 years in the future, Riker is now an embittered Admiral in Starfleet.

novelist, Data a professor at Cambridge, Worf an embittered mayor of a small Klingon outpost, and Riker an embittered Admiral in Starfleet. Troi is dead. Together this over-the-hill gang must journey to a distant point in the Devron system where a strange anomaly has formed.

"We knew we wanted to do things that we'd only been dreaming about," said Braga. "Worf and Troi, Worf and Riker in conflict, little details like Geordi getting together with Leah Brahms [from 'Booby Trap' and 'Galaxy's Child'] who in the first draft we mentioned as Aquiel, but we decided we didn't really like her that much. We wanted to be vague about what Data had accomplished, but clearly he was much more human. He talks about laughing, speaks with contractions, and seems to indicate that he has emotions. We wanted that to be subtle, because in the future people aren't going to go around

saying 'I have this ability now. I have changed this way.' It just has to seem very natural and that made it interesting to keep the audience guessing about how these people changed."

The most dramatic change is the death of Deanna Troi which creates the friction between Worf and Riker. Although no details of Troi's death are given in the show, Braga confirmed that earlier versions of the script

The future Worf is a dissatisfied mayor of a small Klingon outpost, called upon by slighted Geordi, now a bestselling novelist, to come to Picard's aid.



inferred she was killed in a shuttle accident. "Originally we conceived that sequence as we put a call out for Troi to come and we think it's her arriving, but suddenly Mrs. Troi, Lwaxana, materializes on the transporter stage and says Troi's dead. We ended up dropping that. I recommend people read Michael Jan Friedman's adaptation of our script in novel form. Friedman was working from so many different drafts of the script that he uses many different elements that were dropped. A lot of it is what we wrote and then there is a bunch of other stuff. It's very interesting and I enjoyed reading it."

"All Good Things..." offers equal portions of character insight and action, all stemming from the combined imaginations of Braga and Moore. "We're very different people. We have very different story telling strengths, but it's a good mix because we fill in the blanks in each other," said Moore of their writing partnership. "When we write together, we write in the same room. One of us will sit at a computer, the other will stand up and walk around and talk and then we get tired and we switch. We go through literally every single word in a script. It's a difficult thing on some levels, because you're there in each others face and you're working with something that is very personal and emotional to start with. You put a lot of yourself into these scripts and you're trying to make it work for you. You have to feel comfortable with saying 'No, I don't like this.' or 'No, that doesn't work.' or 'This sucks.' You have to have the kind of rapport where you walk out of that room and it's okay and you do it again the next day."



The Enterprise crew has scattered, with Data assuming Newton's chair, teaching Physics at Cambridge.

As the story evolved, one further time juncture was abandoned, that of the Borg adventure seen in "Best of Both Worlds." Said Moore, "When we were coming up with the plan there was going to be the future, the present, and the time period of 'Best of Both Worlds' where Picard had just been turned into Locutus. The idea was when he jumps into that time period he has to convince not only the Borg to help him but Riker to help him. Of course, Riker's mission is to stop the Borg and keep them from destroying earth, putting him in a real tight bind."

Another sub-plot that made it as far as early versions of the script involved the crew stealing the *Enterprise* for the journey to the Devron system. "Beverly's ship was not going to make it and they needed a star ship and so they said 'How about the *Enterprise*?' We had placed it as a museum ship in the future and so the *Pasteur* went to this Starfleet museum which was all these ships in orbit someplace and the old crew sneaks aboard as tourists. They were taking a tour of the ship surreptitiously checking to see if the systems were functioning and eventually they had to overpower the tour guides and steal the ship. It was at that point that Admiral Riker shows

lantern-jawed buck her granny wrote so breathlessly of. Ahhch begora, it seems Ronin has been pleasuring Howard women for generations and now he wants the Doctor.

"Someone pitched a story of Beverly being possessed by the ghost that possessed her grandmother," said Rene Echevarria, "and Brannon decided to go for broke and make a gothic romance. The production department dived in and delivered gorgeous sets."

Scripter Brannon Braga includes every lurid, romance-novel cliché you can think of, thunder and lightning, a mysterious stranger, a romantic, fire-lit cabin. The only thing missing is a steaming cup of café amaretto. The performances are exactly where they should be, way over the top. The gorgeous church cemetery set is lit and photographed to perfection by Jonathan West.

But is it STAR TREK? "It was pure STAR TREK," said Braga. "There is not a thing in there not plausible within the context of the STAR TREK universe and that's the fun about it."



Dr. Crusher, married and divorced from Picard and Captain of the medical ship *Pasteur*, agrees to help at great risk, though she doubts Picard's Quixotic quest to stop an anti-time anomaly that threatens to wipe out mankind's existence.



Jonathan Frakes directs Gates McFadden in "Sub Rosa," TREK's stab at a ghostly Gothic romance.

"You think Worf's chewing her out?" —Lavelle

"No, he always looks that way." —Ben

LOWER DECKS ★★★

Written by Rene Echevarria. Story by Ronald Wilkerson and Jean Louise Matthias. Directed by Gabrielle Beaumont.

Junior officers await the results of their performance reviews and speculate on a top-secret mission involving the senior staff. The mission forces the young ensign Sito, first scene in "First Duty," to face the most critical challenge of her Starfleet career. This wonderful story came from the freelance writing team of Ron Wilkerson and Jean Matthias, who have provided such off-format stories as "Imaginary Friend." Like "First Encounter," "Lower Decks" offers a view of our regular cast from the perspective of outsiders, in this case the lower ranking officers who toil in anonymity, hoping for a big promotion.

Scripter Rene Echevarria successfully creates four new, compelling characters as well as brings new shadings to the regular cast. In particular, Lt. Worf, who is often written so gruff and obstinate as to be slow-witted, is portrayed as a leader and mentor worthy of respect and even awe. His relationship with the ill-fated Sito, and a rare ship-wide message from Picard strikes a note of poignancy.

up to bust them. So it was a very different plot element that we quite liked, but that was eventually lost. It was going to be kind of fun, but I think the way we did go ultimately, with the *Pasteur* going over and the future *Enterprise* as the cavalry coming over the hill worked too."

Shooting this ambitious story fell to veteran STAR TREK director Winrich Kolbe. Given a slightly larger budget to play with, Kolbe made good use of several new sets and location shooting. Traditional stylistic parameters set by the producers were relaxed, giving him the freedom to try new things. "There are a couple of things that Rick Berman doesn't like," said Kolbe. "He doesn't like rack focus, although that has changed over the years, and I did something that neither I nor anybody else had done in directing TNG, which is a lot of longer lens photography. Just following the action and letting the thing develop rather than going wide and going in for close-ups. It's not NYPD BLUE, but it's a style that has developed recently and I was trying to experiment with it and I think everybody seems rather impressed with it."

Scenes of the *Enterprise* seven years ago saw cameos by former series regulars Denise Crosby (as Tasha Yar) and Colm

“For a show of seven years with legendary status, it was a huge responsibility. We had to live up to the epic expectations.”

—Producer Jeri Taylor—

Meany (as Miles O'Brien). The script conveniently left the younger, clean-shaven Riker at Farpoint Station, because actor Jonathan Frakes could not shave his beard due to filming on the feature film, which began almost as soon as "All Good Things..." wrapped.

TNG's first season look was recreated by bringing old-style uniforms out of storage and using a harder lighting style. "We had to deal with the bridge in three different time periods and because we didn't have enough money to change the complete bridge around we had to do something as far as lighting was concerned," said Kolbe. "Obviously the lighting has changed. It was a lot harder in the first season and part of the second, and then with the advent of [director of photography] Marvin Rush it started to change and now with Jonathan West we did some very interesting things. We shot the past scenes with a

harder light, the present scenes with a normal light, and the future a more over all reddish hue, which was partially required because we were on red alert."

Of course, Picard and company do stop the anomaly, save humanity and impress Q at the same time. A final poker scene has the senior staff once again together, now committed to staying that way.

"To me the message is that you must realize while each day goes by, each moment goes by, that each of those moments is made up of billions of other moments," said Piller. Q can say at the end of the show, "You think this is exploring, going to the next galaxy or solar system? The real exploration is about to begin, the exploration of each moment that is made up of billions and billions of other moments." You must stop and realize, as you might not unless you look back from the vision that you have of your life when you're 30 years older, that we're already involved in our own future selves and that you must stop and realize how special that is, how special this moment is, how much opportunity and how much exploration there is with each moment. It's not necessarily just going off in a space ship and exploring our universe." □

THE NEXT GENERATION

MAKING LOWER DECKS

The story behind seventh season's saga of the Enterprise junior officers, one of the series' best.

By Dale Kutzera

In a final season full of surprises one of the most refreshing was "Lower Decks," a show seen almost entirely from the vantage point of a group of up-and-coming officers. This premise was supplied by the freelance writing team of Ronald Wilkerson and Jean Louise Matthias, who supplied such stories as "Imaginary Friend," "Lessons," and "Schisms."

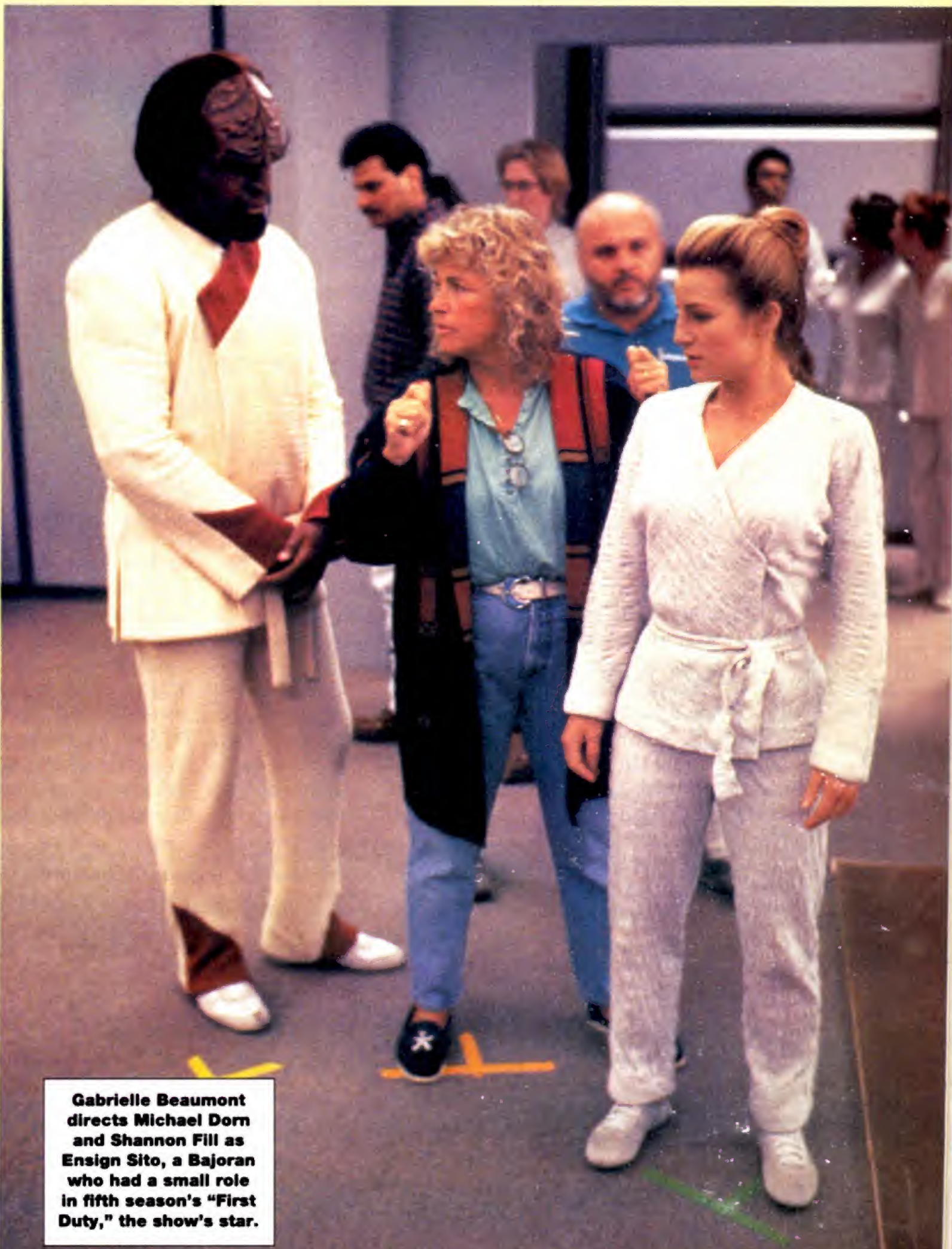
"One of my favorite shows of the original series was called 'Balance of Terror,'" said Wilkerson. "The episode opens with Kirk performing a marriage for a young couple. In the course of the show, the young man died and the ending scene was with Kirk with the bride, now a widow. It was one of the most touching scenes in the early shows. You knew every time you saw a red-

shirt go down to the planet with Kirk they weren't coming back, but 'Balance of Terror' gave that person a face and a real human dimension. I've often thought it'd be nice to do that on NEXT GENERATION, to look at people who are below the main cast."

Added Matthias, "Life is always easy for the powerful people. It's nice to see the little people have lives and family. We

saw these junior officers as our heroes 10 or 15 years ago, which gives continuity and a timeline. Our heroes are the ones we are talking about now, but there are ones coming after them and you can extrapolate that there are ones before them. There are people who Riker looked up to, which gives it a sense of history and completeness and fills out the universe in an effective way."

With that general concept in mind, the team began fleshing out their characters, preparing detailed backstories on each. "We



Gabrielle Beaumont directs Michael Dorn and Shannon Fill as Ensign Sito, a Bajoran who had a small role in fifth season's "First Duty," the show's star.



Alexander Enberg as Taurik, the Vulcan officer, junior grade.



Beaumont directs a poker game among the young officers where they gossip about working under the Enterprise regulars and plot their career moves.

pitched the show as: what would it be like to work for Riker? What kind of boss is Worf?" said Wilkerson. "We didn't have specific characters in mind. It was only after they said 'Go for it' that we had to sit down and develop these characters and their back story. Jean and I talked for many days about who they were, their ambitions, and how they related to each other. It was much more detailed than you would normally do. We set out to do a character piece. They're into their promotions. That's on their minds.

"We talked about different people we had seen on the ship in different episodes. An initial discussion was that Barclay might be involved, but we felt pretty strongly we had seen a lot of Barclay already and though he is a strong character, if we put him in this episode, he would overshadow the others. We liked Ogawa and I think she was our choice, and Jeri suggested Sito from 'First Duty.'"

Noted Matthias, "We wanted to use a few faces we'd seen before and not cheat and throw in new ones we don't care about, to play on the continuity. You'd seen Ogawa and Sito before. That lent legitimacy to it. It's

not just your generic non-descript red-shirt who's doomed—or as we like to call them 'doomed expendable.'"

Matthias and Wilkerson assembled a wish list of objectives for the show. Wilkerson hoped for an episode where the bridge is never seen as these younger officers wouldn't be stationed there. Both wanted to see a young Vulcan, noting that Vulcans have rarely been used on *NEXT GENERATION*. This was met with some resistance from the producers, who purposefully avoided Vulcans and the inevitable comparisons to Leonard Nimoy's Spock. And of course, they wanted to kill someone.

Worf has a word with the junior officers in *Ten Forward* about the death of Ensign Sito, unaccounted for on a dangerous mission in Cardassian space.



"Like 'Balance of Terror,' we knew at the beginning we were going to kill one of these characters," said Wilkerson. "That sounds very cold blooded, but that was one of our main intentions, to kill someone we really liked. You hear the captain's log in many episodes—we lost so many crew here or whatever. We wanted to give that a special meaning, that there is hurt behind that notice."

Originally, Wilkerson and Matthias were scheduled to write the first draft of "Lower Decks," but the assignment was ultimately given to a staff writer due to time constraints. It was a disappointing and all-too-famil-

iar occurrence for Matthias and Wilkerson, who both maintain full-time careers as advertising copywriters. Of the five stories they have sold to *TREK*, they have only written the final script of one, "Lessons."

"The biggest bugaboo to any freelancer is you turn in the story and it might go back and forth with revisions until Jeri [Taylor] feels it's exactly right and presents it to Michael [Piller]," said Matthias. "It might have a delay before it gets approval. That's what happened on 'Lower Decks.' It waited a while for approval and when it had to go, it had to *right now*. They needed it in a week.

"We turned around 'Lessons' in two weeks, but Jeri said she's got to go in-house with this. Being strangers you can't be there as quickly as someone right across the hall. Jeri has given us good chances. We've told her 'Just call us. We'll be there. Don't worry about the day job. Just tell us what you need.' But sometimes she needs more than we can deliver."

Noted executive story editor Rene Echevarria, who penned the final script, "Ron and Jean have come up with wonderful stories and that is golden.

They've written wonderful scripts and we would have liked to have given them the chance to write this script, but a production bottleneck came up, something else had fallen through, and we had to move it up in the schedule. When you get into that situation you can't afford to give the freelancers two weeks to write a script and turn it over to a staff writer."

Much of Matthias and Wilkerson's original story remains in Echevarria's script, as a group of young officers wait for the outcome of their performance reviews and speculate on the senior officers' involvement in a top-secret mission. Among them: Ensign Sito (Shannon Fill), returning from "First Duty" in which she conspired with Wesley Crusher to cover up their involvement in the accidental death of another student; Sam Lavelle, (Dan Gauthier), essentially a younger version of Riker, who can't connect with his older counterpart, Taurik (Alexander Enberg), a young Vulcan who can't keep from asking too many questions; Ben (Bruce Beatty), a civilian advisor who watches the others twist in the wind with some glee; and Nurse Ogawa (Patti Yasutake), a recurring character who served to connect the new characters with the established cast.

"They're basic idea was life aboard the *Enterprise* through the eyes of the junior officers," said Echevarria, who ranks the show as his favorite of the year. "They came up with the Vulcan character and wanted to use Sito, and they came up with the character to pair with Riker, a young hotshot. I decided to bring in someone who was not Starfleet, the Ben character. We sat down to break it and thought an ideal story to play against this is some kind of espionage, cloak-and-dagger situation where only the top people know what's going on and we see the frustration and the intrigue of everyone else guessing. It was

“It was all done pretty much one take. In this environment you need to know what you're doing and have your choices made.”

—Actress Shannon Fill—



Shannon Fill as Ensign Sito. The producers were divided about killing her off and suggest that the character may return on DEEP SPACE NINE.

gratifying to write a TREK episode with new characters and try to imply friendship between people. It was a looser feel. They talked to each other easily and ribbed each other and it was fun to write."

This likable group of characters ponder the arrival of a mysterious occupant of a damaged ship. The stranger is a Cardassian agent working for the Federation. To return him to Cardassian space, a pretense is needed, namely he had captured a Bejoran spy. Enter the young ensign Sito who's asked to go on a mission she may not return from.

For Shannon Fill, being asked back as Sito was even more surprising than winning the first role, which marked her professional acting debut. A college student majoring in theater history and religion, Fill auditioned for the experience, based on the suggestion of a friend who had seen her per-

form at the Williamstown Theater Festival. "It was a small role and, having it be my first professional experience, there was so much to learn from it," said Fill. "I had no idea how complex it was. I had never, for example, had to be on a mark. I never realized how condensed sets are. It was really exciting and who could have asked for a better place for a first experience. ['Lower Decks'] was a dream come true. I couldn't believe this character who had just been introduced was going to be developed and I was the one who could develop it. When I received the script, I had to pinch myself, realizing this was a significant role for this episode."

"Lower Decks" was also Alexander Enberg's second appearance on TNG. The first came in "Time's Arrow II" at the opening of the sixth season, when he played a young reporter who questioned Mark Twain. Being one of the few Vulcans on TNG and subjecting himself to the scrutiny of legions of Nimoy fans was intimidating, to say the least.

"There was something written in the fan club magazine that criticized a Vulcan on DEEP SPACE NINE," said Enberg, "saying no Vulcan since Spock has been more than an imitation of Nimoy on a bad day. Nimoy is the prototype. If you don't respect the majority of what he set up for you, you're breaking the boundaries of what this race of people are. It was anxiety-provoking."

Enberg had two weeks to prepare for the part, during which he watched as many episodes of Classic TREK as possible. "One of my favorites was 'Galileo Seven.' I think it was the first time Spock had to take command. Some of it's corny, but you see how logical a Vulcan is as they must be and how they handle themselves under stress. His work was great and I watched that episode three or four times."

THINE OWN SELF ★1/2

2/14/94. Teleplay by Ronald D. Moore. Story by Christopher Hatton. Directed by Winrich Kolbe.

Data, on a mission to retrieve radioactive metal fragments on a developing planet, is injured. Suffering from amnesia, he stumbles into a village and infects the townsfolk with radioactive poisoning. Meanwhile, back on the *Enterprise*, Troi struggles to take the command test.

"Chris Hatton came in and pitched an idea that we sort of looked at and thought was neat," said scripter Ron Moore. "Data walks into the village and is befriended by a girl and plays Frankenstein and from that it became a challenge to make it interesting. The plot line of Deanna going for her commander's rank had been sitting around for quite a while. It was something we had initially tried to put in as a B-runner for 'Liaisons.' It was one of those plot lines we wanted to do and just had to find the right show."

But there are problems: an amnesia story isn't particularly strong. No new information about Data is revealed and, again, only the guest stars are placed in danger; the B story of Troi on the bridge isn't strong either. It doesn't help that Marina Sirtis, so wonderful in "Parallels," is way off the mark here, appearing shrill and irrational—hardly the temperament for the center chair.

And the A story and B story have nothing to do with each other. STAR TREK works best when a single premise is fully realized. The A, B, and/or C story structure of L.A. LAW or N.Y.P.D. BLUE doesn't work in the 24th century as one story detracts from the momentum of the other.

Admitted scripter Ron Moore, "I could never figure out what the show was about or what I was trying to say with this episode. And it shows. I thought this is just a disaster. It was not a pleasant writing experience, because you're desperate just trying to make things work and they don't want to work."



Data as Frankenstein in "Thine Own Self," a battered amnesiac befriended by a little alien girl.

"Masaka is waking."

—Data

MASKS ★★1/2

2/21/94. Written by Joe Menosky. Directed by Robert Wiemer.

The *Enterprise* encounters an ancient archive which begins to turn parts of the ship into a primitive village. Data, possessed by several alien personalities, offers Picard

clues on how to reverse the process before the *Enterprise* is destroyed. Writer Joe Menosky, who contributed such a wonderful script as "Darmok," once again draws on a theme of myths, their central role in primitive cultures, and how far removed we (i.e. Starfleet) are from them. The results are mixed as this premise fails to build into any compelling plot twists, or provide a character study as did "Darmok." The climax of Picard and Data playing mythical figures is flat. Even Patrick Stewart, whose presence has salvaged many a potentially ludicrous scene, cannot help but draw snickers in his Halloween mask.

Noted executive producer Jeri Taylor, "There was something touching about Picard and Data assuming mythic roles and working out a conflict by becoming archetypes. To me that was appealing, trying to say something important about the loss that we have in our lives when we don't acknowledge those deeply held beliefs."

Added producer Ron Moore, "It was a difficult show. It was a very intellectual concept and was a very intriguing idea. It became hard to grasp and very complex. Joe [Menosky] brings a genuinely different sensibility to the show. His interests and his strengths as a writer are different than the rest of us. He comes at things from an interesting slant. They are intellectual puzzles and they make you think differently. Sometimes he sends in the stories and we read them and stare at each other and say, 'I don't know what he's going for.' We're just baffled. But it's not because he's a bad story-teller, it's just that he is thinking in ways that we are not thinking. I'm glad Joe's still working with us."



Even Patrick Stewart's Picard can't salvage "Masks," a stab at plumbing Starfleet's mythic gap.

"Why didn't we do this a long time ago?" —Troï

EYE OF THE BEHOLDER ★1/2

2/28/94. Teleplay by Rene Echevarria. Story by Brannon Braga. Directed by Cliff Bole.

The inexplicable suicide of a young crew member leads Troï to uncover a long-forgotten murder. This bottle show is memorable only for its extended surprise dream-sequence in which Troï and Worf consummate their new affections for one another. If you believe STAR TREK should leave the soap-opera melodrama to MELROSE PLACE, then you may find this episode completely irrelevant.

"I think the thing that hampered us is the television limits of production and budget," said

Nothing could have prepared him for the experience of actually walking on the sets of the *U.S.S. Enterprise*. "I haven't worked enough to be unconscious about hitting my marks, or not blinking or all the little things that, after a long time of working in front of the camera, become second nature. When they yell action you really want to do your work, however, when they stop saying action and you walk around looking where you are, it's like wow, is this really happening? Am I really doing this? Am I really going to be put up there as a Vulcan for everyone to see and criticize?"

For Shannon Fill, the pressure was even greater as she faced two critical one-on-one scenes with Patrick Stewart. "Simply the fact that I got to meet him is overwhelming," said Fill. "As far as I'm concerned he's the greatest Shakespearean actor alive. I kind of studied him—he has incredible craft and is a bit of a living legend. So to meet him is a noteworthy day in my life and then to be able to speak with him on camera, to actually have dialogue and a relationship with Captain Picard, was extremely intense."

Their scenes together were filmed in the same day and Fill got little sleep the night before. "That whole day was devoted to just shooting the scenes with him and me. So knowing this was how I was going to spend my day, I tossed and turned, 'I'm speaking with Patrick Stewart on screen tomorrow. Oh Lord!'" continued Fill. "He's as professional as you get. You can tell this is what he does. He approaches the scene, he goes on the set, he maybe runs through it, makes any adjustments, and shoots it. I'd been rehearsing alone knowing these were major chunks of speech and I could blow it really easily.

"We didn't rehearse it very much. We ran through it, so they could set up the lighting and get the shot. Then ran

“Michael Piller said, ‘No, she’d dead. Leave it.’ But he was so impressed by Sito, he told me ‘Maybe she shouldn’t be dead.’”

—Producer Jeri Taylor—



Dan Gauthier as Sam Lavelle, the junior officer of "Lower Decks" who's like a young Riker, but butts heads with the *Enterprise*'s first officer.

through it once or twice with [director Gabrielle Beaumont] and then shot it. And like most of the scenes in this episode—probably like most of the scenes always—it was done in pretty much one take. Inside I'm dying saying 'Please let me do it over again. I can do a better job. I'm certain of it.' In the theater you have lots of time to rehearse and get into your groove, but in this environment you need to have your choices made and know what you're doing."

Adding to the excitement during filming were persistent rumors that "Lower Decks" was a trial run for the upcoming VOYAGER series. Even the principal cast joked to the newcomers that their STAR TREK future depended on the strengths of their performances. No doubt the rumors began in part due to an early suggestion by some Paramount executives that the new TREK series fea-

ture younger players—a kind of Starfleet 90210.

"Somehow a computer bulletin board had a string of 154 messages that 'Lower Decks' was some kind of pre-quel to VOYAGER," said Jeri Taylor, "and that the actors were being tried out for VOYAGER. I have no clue where that got started. Never, not even in one sentence, were Rick, Mike, and myself even close to that. [VOYAGER] is even further from young people in space. It's more middle aged and elderly. It was amusing to see so much speculation about that."

One topic of speculation with more credence is the potential return of Ensign Sito. Fan support has been so strong that Shannon Fill may find herself walking the premenade of DEEPSPACE NINE. "When we structured that story originally I wanted to keep Sito's death a little ambiguous, because I wanted to bring her back for other stories at the end of the year," said Taylor. "But Michael said 'No, she's dead. Leave it.' But he was so impressed with her, he

saw me and said 'Maybe she shouldn't be dead.' So there is something going on with DS9."

Both Enberg and Fill note that appearing on STAR TREK is unlike any other acting assignment, bringing about instant fame within the fan community. "The truth of the matter is, being on STAR TREK is not any different than if you had a leading role on LAW AND ORDER. You have the tape from it," said Enberg. "However, within a STAR TREK context you are a star. If you are a regular on this show, at the conventions you are a bigger star than the biggest movie star. Just because I was on the show and played a character they found interesting or endearing [fans] lined up around the corner to have me sign a head shot. The phenomenon is so outrageous and incredible that within its own confines it's the greatest thing you could ever do." □

THE NEXT GENERATION

FREELANCE WRITERS

The only show on television that considers "spec" scripts unearths another gem in "Lower Decks."

By Dale Kutzera

NEXT GENERATION is known as a training ground for new writers. Producers Brannon Braga and Ron Moore began as interns on the show and NEXT GENERATION, along with DS 9 are the only two shows on television that have an open submission policy where spec-scripts are accepted from un-



Freelancers Jean Louise Matthias and Ronald Wilkerson (r), who wrote the story of "Lower Decks."

agented writers. One success story among the NEXT GENERATION's family of freelance writers is the team of Ronald Wilkerson and Jean Louise Matthias, who wrote the story of "Lower Decks."

"The thing about freelancing," said Wilkerson, "is that it enables you to see the show from a certain distance." Giving a different spin to the characters than the staff would, he feels, led to their success.

Fans of the original series, Wilkerson and Matthias were two advertising writers who decided to try their hand at screenwriting when NEXT GENERATION came on the air. They wrote two spec scripts for the show, using a produced script as a guide, and mailed them in. Nothing happened. Persistent,



The freelancers used Patty Yasutake as Nurse Ogawa to connect a new set of junior officers to the Enterprise regulars, chatting off duty in Ten Forward.

they concentrated on other aspects of writing, took screenwriting classes at UCLA Extension, and began work on feature film scripts. Through this work, they gained an agent who arranged for them to pitch to NEXT GENERATION again. The ideas they presented at their first pitch meeting failed to interest the producers, but they were invited back for a second and a third meeting, where they pitched directly to executive producer Michael Piller. Finally they sold their first idea, for the show that would become "Imaginary Friend." The years of struggle and hard work had paid off. They were writers... until they were pulled off the show and a staff writer finished the script.

"It was a really good experience for us to develop the story with them," said Wilkerson. "We went through four meetings and they gave us notes on

where they wanted us to go with it. And then came the fateful phone call which informed us we had been taken off the project. That was wrist-slashing time again. We thought they hated us. I think they wanted to get the story moving and I think Brannon [Braga] wanted to get involved in it and they didn't have enough confidence in us at that point to say let's give it to them. We didn't understand any of those dynamics. We just thought they hated us."

Recalled Matthias, "During that time we had been able to get production schedules which show the stories that were in the pipeline, the stages of development they were in, who was writing that sort of thing. In several places we had seen a little entry that said 'writers cut off.' We thought that will never happen to us. All of a sudden we were 'writers cut off.' To their credit they still wanted to

work with us and invited us back to pitch."

The next pitch session, coincidentally on the very day "Imaginary Friend" aired, they sold the story that would become "Schisms."

The idea of members of the Enterprise crew being abducted by aliens from another dimension offered another opportunity to work closely with the staff. "The hardest thing for a freelancer is that you are so estranged from the show," said Wilkerson. "A lot of people seem to think that when you make a sale to STAR TREK they throw a party for you and Patrick Stewart shakes your hand and says 'Good job.' That doesn't happen. You are not invited on the set. You do not get to sit in the bridge chairs. We got to see as much of STAR TREK as any viewer. To us the Enterprise was real, transporters worked, because we write it on our computer and it would come out on television. We pitched our stories to people who worked in an office building."

"We're not as close to the show as you might think. That's the hardest thing, because being estranged from it we're not there every day for all their discussions and conversations. You really have to do your homework, know the stories and characters, and almost have an intuition about what kind of stories they want."

Things were looking bright for "Schisms," until the team was again pulled off the show and a staff writer assigned to finish the script. "The problem was they were very soft on ac-

executive producer Jeri Taylor. "You can do a story in which someone goes into and comes out of a hallucination if you do it in a set that's not seen both times. We don't have that luxury. We were in that set before, during, and after that hallucination so it was confusing at which point the hallucination began. People didn't know where they were and when it was over they were perplexed."

Noted Rene Echevarria, "I don't think the audience got ahead of us, in fact they may have been confused." Apparently, even members of the cast weren't quite sure what was real and what was part of Troi's dream. In the scene where Worf asks Riker's permission to date Troi, both actors felt it was part of the fantasy and performed accordingly. "That's the reason [the scene] has a fevered pitch to it, especially Jonathan. They were having a lot of fun with it thinking, 'This isn't really me.'"

Noted producer Brannon Braga, "I felt Rene did a nice job with the teleplay, but at the story level it is obviously my fault. What I found ultimately disappointing about the story is that Worf and Troi get together, but yet again it is in an alternate reality. It's not real. You can get away with that once, but you're in dangerous territory when you fool the audience again. It's a shaggy dog story. There is something funny and ironic about a couple that can only have an affair in alternate universes, which we did yet again in the final episode. I thought it was a really good mystery, but I agree with you that it was kind of a disappointing storyline."



Troi confronts a killer on board in "Eye of the Beholder," a mix of soap opera and murder mystery.

"Captain, I believe the crew is de-evolving." —Data

GENESIS ★★★★★

3/21/94. Written by Brannon Braga. Directed by Gates McFadden.

A synthetic T-cell infects the crew, causing them to de-evolve into the forms of their evolutionary ancestors. When Picard and Data return from an away mission, they find the ship adrift and the crew reduced to a pack of primitive beasts.

Part of the beauty of the STAR TREK universe is the flexibility of the setting, with episodes ranging from comedy to mystery and romance. Where many TNG episodes have been hobbled by their 24th century civility, "Genesis" reverts to a more primordial form of drama, the campfire horror story.

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tion-oriented shows in the first part of the [sixth] season," explained Wilkerson. "At a certain point they had some pressure to move a more action-oriented show up earlier in the season so they had to give it to a staff writer and it went to Brannon [Braga]. I thought Brannon did a great job. I was very happy with the final teleplay. It stuck very closely to our original story. We were disappointed, but it wasn't a bitter pill and [executive producer] Jeri [Taylor] said, 'We'll get you something else later in the season.'"

As consolation prize, Taylor gave the team the assignment to develop a story based on Michael Piller's desire to see Picard involved in an inner-office romance. The two developed three or four scenarios on who the woman was and where they would meet. Their meeting with the writing staff led to heated discussion over every aspect of the story. Would the woman be in Starfleet? What is her rank? Would he meet her on board ship

or pick her up in some alien bar? "We got to thinking about where this relationship might come from," said Wilkerson. "We liked the episode 'The Inner Light' and that Picard was left with the flute and thought, 'Maybe we can use this.' Let's say she's on the ship and she's a musician. Picard meets her in a concert in Ten Forward and she offers to give him music lessons. That's where it started. They really liked it when we added that component of music."

The result was "Lessons" a story which capitalized on the turning point in Picard's character marked by "Inner Light." Finally, Matthias and Wilkerson were kept on to write the actual script, a process that went remarkably smoothly, with no major rewrites to their first draft, only a polish by a staff writer. "The main difference for us is we got to be in the story break session which we hadn't been up to that point," contin-

"You are not invited to the set. You do not get to sit in the bridge chairs. You pitch to people who work in an office building."

—Writer Ron Wilkerson—



Wilkerson and Matthias wrote sixth season's "Lessons," a top show in which Picard fell for science officer Neila Darren (Wendy Hughes).



ued Wilkerson. "That's where you sit with the entire staff and break it out act by act, scene by scene. Where do you start? Where do you go next? What happens before this commercial? What happens at the end of this act? That was a really good experience. It was a very smooth break session. We did it in a day and a half."

Even at this time, with two stories and one script sold, the team hadn't been on set or met any actors. They would simply meet with the staff in the Hart building (a long walk from the soundstages) and go home and write. "That's the thing that writers really have to learn; you aren't involved in that [filming] process. There is a production staff that does that. The writers don't."

Added Matthias, "Even the staff members don't get to have that much involvement until they make producer. Once they make producer then they get to be very involved and that is the

motivation. But as freelancers we get to do even less than the staff."

"Lower Decks," Wilkerson and Matthias's only seventh season sale, was also handed to a staff writer due to a change in the production schedule. Of the scores of ideas Wilkerson and Matthias developed, 39 were pitched resulting in six sales (two of which were never produced). They consider this a high rate of success. Loyal to STAR TREK, Matthias and Wilkerson haven't pitched to any other shows, but are looking forward to developing ideas for both DEEPSPACE NINE and STAR TREK: VOYAGER, continuing to build their relationship with the permanent staff.

"We have great respect for the other writers," said Matthias, "not only because they are in the position of giving us money and making or breaking our career, but because it was hard work to get into a position of being able to work with them. They are amazing,

hard-working and generous once you prove yourself. The freelancer has to prove himself in a number of ways, with good ideas, being reliable, and being able to fulfill what is basically a social contract in addition to the actual papers that you sign. We were well into the script on 'Lessons' before any of the paperwork actually got through the levels of bureaucracy, so there's really a lot of trust there. And once you prove to them that you are worthy they are incredibly generous. Jeri [Taylor] really wants you to succeed and will be there for you."

And after selling "Lower Decks," Wilkerson and Matthias finally were given a tour of the *Enterprise* sets. "Yes, we got to sit in the captain's chair," enthused Matthias. "I'm telling you, even though we work for the show and are professionals—part of the industry—it was a big, big day." □

THE NEXT GENERATION

DOCTOR TURNS DIRECTOR

Gates McFadden helmed one of the seventh season's best shows.

By Dale Kutzera

During TNG's final season Gates McFadden joined the ranks of NEXT GENERATION cast members to step behind the camera and direct. Given the beautiful and gentle nature of Dr. Crusher, McFadden's assignment to "Genesis" may seem to be a case of casting against type. McFadden had little choice of stories, however, having locked herself into a time-slot in the production schedule far in advance.

Fortunately, "Genesis" not only appealed to her sense of the macabre, but was a perfect stylistic match to her background in dance, choreography and martial arts. "I must say I was excited at the prospect of doing something spooky," said McFadden. "I loved the imaginative aspects of the show."

The story, in which a loose T-cell causes the crew to de-evolve into their primitive states, is a tense, shock-filled ride offering such bizarre sights as a Neanderthal Riker, an amphibious Troi, and Worf as a venom-spitting, armored crustacean. McFadden relished the opportunity to shoot in sickbay—home-turf for her alter ego Dr. Crusher—and staged a wonderfully choreographed teaser using every inch of the set.

"I don't think sickbay has ever been shot like that before," said McFadden. "I was determined to use that set because I never felt it had been explored in terms of moving the tables around and having the beds full, that sense of disorder. That's what was so much fun—to have stuff on the floor of the *Enterprise* and to have the lights almost out."

McFadden's new perspective on the sets included the use of red emergency lighting for moody shadows, dressing the sets with garbage, cobwebs, and slime. "All my friends in special effects went wild for

me," she said. "It was really fun. The challenge is to look at these spaces that I'd seen for so many years and see them in a new way. What everyone said was true, the observation lounge was the hardest to shoot. I loved playing with engineering and finding different angles. Michael [Dorn] going nuts in his quarters and that first sick-bay scene were major choreography, but that was my favorite stuff. I love a moving camera with Steadicam. I was a choreographer and I like movement and this was something that allowed me to use that."

"Genesis" was also a showcase for Michael Westmore's talented make-up staff. Elaborate make-ups were designed for Worf, Riker, Troi and Nurse Ogawa, who reverts to an ape-like ancestor. Despite the hours of labor involved in each transformation, McFadden decided to leave much to the audience's imagination.

"In movies like ALIEN where you don't see what it is, just this very fast thing, the imagination takes over. I find that ten times more frightening than staying too long on something so you can see the prosthetic makeup. That's why some of the cuts of the creatures were quick, because I just went with what I found personally scary. I wanted it to be shocking and I certainly think it is when Dwight [Schultz as Barclay] comes

McFadden, an accomplished choreographer as well as actress, directs Dwight Schultz as Barclay, in a terrific episode written by Brannon Braga.



Worf de-evolves into a primordial form of Klingon life in "Genesis," McFadden's first stab at directing the show, which turned out a winner.

up as a spider. It's the most incredible makeup we've had on the show. On the one hand it seems tragic to have it on the screen so briefly, some of them you could study, like Troi's amphibian gills."

Like any director, McFadden remembered the things she could have, should have, or would like to have done. "I think in a way it probably would have been best as a two-part episode so you would have time to develop some of the things. It was a very long script to begin with and I felt there were a lot of abrupt things that had to happen because it was one hour. It's one of those things that until you start filming and getting dailies you don't know how long this stuff is shooting. A lot of my favorite things—transitional shots and shots that set a mood—got cut, but those are the parameters you're given as a director.

"I learned an awful lot working on it. I worked very closely with Darryl Baskin on the editing and that was a terrific experience. That's what's fun about doing an episodic piece—you're going to do it in seven days and it is going to be cut together. As far as I'm concerned we got to see my vision of something all the way through and that was wonderful." □

THE NEXT GENERATION

ALL OUR YESTERDAYS

A look back at how it all began, the triumphs of seven seasons on the air, and the roads not taken.

By Dale Kutzera

"A show will tell you what it has to become. It has its own parameters and you have to find out what they are."

Robert Lewin

It's over. The crew of *Enterprise 1701-D* may be zooming off to feature films, but as a series, as a living group of characters we can check in on each week, they have ceased to exist. Now, like the 79 stories of Classic STAR TREK, they are frozen on video tape, destined to play out the same dramas over and over in syndication. As producer Robert Lewin noted, a series tells you what it will be. A series can never be the exact vision of one person, but is shaped by the thousands of decisions made by hundreds of people involved, from writers and producers, to actors and directors, cinematographers and crew. With the series over, it's a fitting time

Former producer Bob Lewin, who helped Gene Roddenberry guide the show on the air back in 1987.



Movies beckon the ensemble, largely unknowns with talent who persevered.

to take a nostalgic stroll down the path that brought us here and glance down a few of the roads not taken.

In the Beginning

The success of STAR WARS prompted Paramount to revive STAR TREK, but while the studio sought to establish a franchise, series creator, Gene Roddenberry, was tenacious in protecting his vision. "A revival was never considered possible, because you would have to recast and Gene didn't want that," said Robert Lewin, the first producer hired for NEXT GENERATION.

"Paramount wanted a STAR TREK pilot, an attempt at a later day version, to be written by Greg Strangis and his father. Gene objected to that, but they insisted and when their pilot script was delivered he had a fit. He had final say on all the script material. He vetoed it.

"They weren't science fiction

oriented and I think that was the drawback. But at that time the only person in the industry who could have done this was Roddenberry. He was the only person with the vision. His vision was so large and exciting that even though Paramount was never crazy about Gene, they were excited by what he was saying and gave him a producer named Eddie Milkis, known as one of best production men in the business. The studio felt costs would be kept in control and Eddie was influential in doing that until many months went by and he could not longer control what was being conceived. It just got too out of hand."

The Bible

Roddenberry's plan for the new series was a bible that ran well over 100 pages, describing not only the crew, but the new *Enterprise 1701-D*, various devices, and the enlightened atmosphere of the 24th century.

No detail was overlooked. Lewin cited as an example the "hundreds of hours" spent discussing Geordi's visor. "We talked about it endlessly. If it falls down can it break? Can it be replaced? We realized that there was an empire being built here if it was done well, and you had to think ahead. How will this play in a year or two? Will it look outdated? It turned out to be very light and very simple which is usually the best solution to all these things."

Tracy Torme, a staff writer on the first two seasons, remembered vividly the glorious chaos of this empire taking shape. Formerly a writer with SCTV and SATURDAY NIGHT LIVE, Torme was one of the first to receive the bible and later pitched two stories to producer Bob Lewin. "One was 'The Dream Pool' and the other was what became 'The Royale,'" said Torme. "I met with Bob Lewin and instantly felt he was a real gentleman. We hit it off and at that time he asked if I'd be interested in a staff position if one became available and I said 'Not really, I'm doing features, but I'd love to write one for you for fun.'"

I remember I was in Santa Barbara with my fiancée sitting in a jacuzzi and they tracked me down with a phone and said 'Gene Roddenberry needs to see you at noon today.' And it was like 9:30. They said it was important and it would behoove me to come in so I left [my fiancée] in Santa Barbara, got in my car, and drove in to meet with Roddenberry and Lewin, and pitched 'Dream Pool' and 'The Royale' all over again. That's the day

that they gave me the tour.

"It was Walter Koenig and I. Richard Arnold showed us around and every place we went there were tons of very talented people working around the clock to make this a physical reality. I was fascinated with that. I remember thinking they are literally creating a new universe. Should the screen look like this? Should the chairs look like that? What color are the uniforms? They were building the bridge in one place and designing costumes in another and casting in another. It struck me what a tremendous challenge it would be to create a series. My career goals changed that day. It was very exciting to see this show coming alive before my eyes. I had read about it in the bible weeks earlier and now here it was. Previously I thought the only thing that would fulfill me would be to direct my own work, but because of that one day, I decided [creating a series] was something I wanted to do."

Shake Down Cruise

As the sets, costumes, and cast took shape, however, the stories they would tell lagged far behind. Producers Herb Wright and Lewin would bring one idea after another to Roddenberry, only to have them shot down. "There was one arbiter of material and that was Gene," said Lewin. "He was the only man in the country that had a very clear vision of what the 24th century was like. So it was a problem, because he was the only person whose head could censor or recreate what was pitched. Everything went through him. There were a great many writers pitching to write the show. Several had story ideas with potential. He was shooting almost everything down because it didn't fit his concept of what the 24th century should be."

While Roddenberry had a solid vision of the future, it was a reactive vision. If questioned on a certain aspect of life aboard

the *Enterprise*, he could provide a well-reasoned answer, but when it came to putting words on a blank sheet of paper, he was often mute. "He wasn't able to communicate, but could tell you what it was," said Lewin. "The first scripts were not terribly good. I think only one was shot, because we had nothing else to shoot and you'll notice in the early scripts there's generally more than one name which means the production staff was rewriting what was coming in, in conference with Gene. He would throw it out over and over, writers would get discouraged and quit, and we would re-write. That's normal for a show in the first year."

Among the original elements of the bible to be downplayed were the presence of children and families aboard ship, the

past romance between Troi and Riker, and a new force field bubble that would allow the crew to enter dangerous environments. The confusion, bitterness and acrimony of NEXT GENERATION's first two seasons are by now legendary among fans.

Torme, now developing two new series (SLIDERS for Fox and DARK CITY for HBO), remained above the fray due to the success of his episode "The Big Good-bye," which won a Peabody Award. He remembered the production offices were in "complete turmoil and chaos. There were a lot of unhappy people. The cast was very unhappy. The writers were unhappy, and producers were coming and going. It was almost comedic how many people were coming or going, or coming back from lunch and finding

from the present was still alive. The reason the Spock from the past came through was all tied into the one in the present, yet the one in the present didn't have any memory of this. Then at the end, the present Spock puts his hands against the past Spock and tells him to forget, so he goes back in time not remembering that he will meet himself. It was called "Return to Forever," but it never got past outlining, because something fell out with Nimoy."

Torme, who considers his experience with NEXT GENERATION a very positive one that has led him to new creative challenges, held a unique position as creative consultant during the second season. "I witnessed all of the chaos and bad vibes, but my experience was positive. Basically they paid me real well to write three more

they were locked out of their office."

Shake-up Cruise

Torme was one of the few writers wooed back for the second season. As an enticement, he was offered the chance to write what would have been a two-part story involving Leonard Nimoy as Spock, which Torme devised as a sequel to "City on the Edge of Forever."

"I thought it might be fun to bridge the old show now that we'd had a season under our belt," said Torme. "I thought about the old Harlan Ellison episode. If a planet like that were found, it would be the most dangerous planet in the universe, because anyone could go through this gate and change history. You could wipe out the Federation 200 years ago. So it would have to be the most forbidden planet around, one that is completely off limits."

"What I had going was that a small research team was allowed to work with this thing and were all found dead and Spock ended up coming through from the past. There was a whole circular story where I had two Spocks on the ship at the same time, one was in a coma and the one



On the bridge with STAR TREK creator Gene Roddenberry, shortly before his death in 1991, writing intern Ronald D. Moore, who went on to become a producer and movie co-scripter.



Leonard Nimoy as Spock bridged STAR TREK's generation gap with fifth season's "Unification." William Shatner as Kirk cements it in the movie.

episodes. I was an island unto myself. I wouldn't have to answer to anybody, and could continue to work on my feature career at the same time as writing three shows. It seemed like a great arrangement at the time. Unfortunately, the person running the show was upset with the close relations I had with Roddenberry, and wanted to sabotage all my work for the second season."

Smooth Sailing

By the third season, NEXT GENERATION enjoyed for the first time a stable production and writing staff, led by Rick Berman and Michael Piller. What the series lost in the seniority and experience of its creators, it gained in the imagination of a new generation of writers. "When I walked into the show the political situation internally was very different," said co-producer Ron Moore, who began as an intern during the show's third season. "The first season I guess had the most

upheaval of all, and then the second season had a lot of upheaval—writers that hated each other, writers that stabbed each other in the back, these writers hated that producer—there was a lot of that kind of stuff. When I came on it was becoming stable. It was a transitional period I was stepping into but I didn't really quite grasp that until I had been here a while."

Moore's fellow producer and frequent writing partner, Brannon Braga, came on the show during the hiatus between the third and fourth seasons. "I walked into the Hart building in the morning and Michael Piller was rewriting 'Best Of Both Worlds, Part II,'" recalled Braga. "He introduced himself and said 'I'm trying to figure out how to beat the Borg. I have no idea how to do it.' At that time the only other staff writer here was Ronald Moore, because the older writing staff—[Melinda] Snodgrass and Ira [Steven Behr] and everyone—was leaving. I was an intern here with

the Academy of Television Arts and Sciences for eight weeks and during that time I saw them hire Joe Menosky and Jeri Taylor and a guy named Lee Sheldon [who ended up leaving] and I basically saw the staff that would stay until the end come together. I was in the right place at the right time. Because there was no staff, I ended up getting my first assignment out of the experience, which was writing 'Reunion' with Ron. It was really an interesting time. Kind of empty at first and then people started trickling in and coming together."

Moore credits Piller's stewardship of his writing staff with turning the show around. "When Michael [Piller] came onto the show he really took it in a specific direction. Michael took over and said, 'We're going to make this a character show. Character. Character. Character. It has to be about our people. We're not telling stories about these planets of aliens that nobody cares about. We're going to tell shows about this family of characters.' It was his vision that sent the show in the direction that it did and I think you can see, if you watch the second season and then the shows developing in the third season and then the fourth season, it's like the show just takes a right turn. Suddenly it just clicked and it worked and we knew how TNG was different than the old series. Suddenly people stopped making the comparisons and we didn't care about the comparisons anymore. We knew what we were doing and it was like the show

just started to fly."

Roads Not Taken

Berman, Piller, executive producer Jeri Taylor, and writers Moore and Braga, together with a healthy talent pool of freelance writers, brought a consistent level of quality to TNG. Not to say there weren't passionate arguments as stories championed by some were vetoed by others. "The one great one that I think the whole writing staff loved, but could never quite talk them into doing was the Q-goes-insane show," said Moore. "We were totally nuts, but we said 'Man, this would be so cool.' It was a totally nutso beginning—Picard is suddenly walking down New York street dressed in his uniform but carrying a brief-case and wearing a fedora. He passes Riker who is pounding on the side of a building with a loaf of bread—that's Riker's job, to pound the side of a building with a loaf of bread. And a Klingon driving a taxi cab drives by and a knight in shining armor is the cop, all this insane stuff. All our characters are there and they are doing things that make zero sense and then the camera pans by an alley and there lying by a trash can is Q who is dressed like a homeless guy and he is mumbling to himself 'I used to be a super-being.' Q is insane and the universe is completely fractured. It's all about us trying to figure out that none of this is the way things are supposed to be and that nutty guy who is saying he used to be a super-being is actually right. We loved it, but we could never talk them into it."

Taylor has her own regrets in

It ended as it began: Patrick Stewart as Picard and John DeLancey as Q from "All Good Things..." But they never got to do the show where Q goes insane.



the untold story department. "It's a story Michael and I had a conflict about for two or three years," said Taylor. "It was an Alexander story in which Worf and Alexander go to a planet to do a Klingon ritual and in the blink of an eye Alexander disappears and Worf looks around and calls out for him. A second later Alexander's voice answers 'Here I am.' Worf looks up and there is Alexander, now a scarred, battle-hardened 18 or 19 year old. Through various sci-fi reasons he was winked to another kind of dimension and was deposited there as a nine year old in a very harsh cruel environment, sort of a Mad Max kind of place where he had to fight and survive without anybody or anything. To him, he lived 9 years more in this really rotten environment, abandoned in a sense by those who loved him, and turned into this battle hardened kind of warrior. In a blink of eye Worf has lost his son and his son has lost his childhood and now they go back onto the *Enterprise* with somebody no one is prepared to deal with.

I thought it was a dynamite story and always wanted to do it and Michael just wasn't comfortable with it for a lot of reasons. It's the one story I regret we didn't do."

Freelance writers Ronald Wilkerson and Jean Louise Matthias sold two ideas to TNG that never got past the story stage. The first, a sequel to "Tapestry" had Captain Picard attending the reunion of his Academy class where he is reunited with classmates Corey and Marta. "Basically we had seen in 'Tapestry' that everyone gets to make a choice and small choices early on can set you off on a different course in your life," said Matthias. "So Picard has obviously made a lot of right choices in his life and we set it up so that Corey had made less successful choices. So here they were coming back to face each other and there is a great amount of pres-

“The only person in the industry who could have done this was Roddenberry. He was the only person with the vision to do it.”

—*Producer Robert Lewin*—



The men who made Roddenberry's dream work, executive producers Michael Piller (l) and Rick Berman on the set of their DEEP SPACE NINE.

sure to perform for your friends."

"[Corey] wasn't a particularly successful starship captain," added Wilkerson. "He had some problems in his career, had just resigned, and was a rather bitter person at this reunion where Picard is the star. Corey wanted to involve Picard in a new scheme and Picard realized he could help his friend, but only by taking a risk, putting himself on the line for friendship. It was a rather good Picard episode as well, because you get to see him react to a friend who hasn't done as well as he has. Jeri seemed to like it, but eventually Michael decided he didn't want to do it. We got paid, but nothing happened."

Their other unproduced sale involved the often-proposed cure for Geordi's blindness. To prove that you can't keep a good concept down, the notion was included in the future scenes in "All Good Things..." while Tay-

lor's Alexander story saw partial realization in "First Born," where Alexander's future self returns to convince his younger self to follow the ways of a warrior.

Likewise the general notion for the first season's climax "Conspiracy" was played out in DS9's two-part story "The Maquis" and provides the backstory for the upcoming VOYAGER. Tracy Torme's original story, involving a conspiracy at the highest echelons of Starfleet did not involve the slug-like aliens seen in the rewritten script.

"What I was going to do is say the leadership at Starfleet had become too soft and was making decisions that were perhaps not advantageous to the Federation," said Torme. "My initial concept for it was there is a renegade movement and Picard's friends were involved and so Picard was caught. On the one hand he's got this oath, on the other he has these people he's fought with, side by side, has tremendous respect for, and are friends of his saying we need a bloodless

coup. Gene's exact quote to me was 'I like it, but I don't want to open the can of worms about the Federation.' So it then became more of an alien show."

The long and winding road NEXT GENERATION has taken over the past seven years has turned the greying STAR TREK universe into a franchise of apparently limitless potential. "If people aren't sick of STAR TREK already I can't imagine them getting sick," said Brannon Braga. "It's been 25 years for Christ's sake, in some guise STAR TREK will continue to be around. Whether it's two or three or four TV shows and a series of movies or one TV show, it's going to stay, I just have a feeling. It's a unique presence on TV and in the movies and I think it's the presence that people will always want to see. There's so many things you can do with it that it has the potential to go on for a very long time." □

Brannon Braga again takes a daring what-if premise and creates an entertaining thrill-ride. What begins humorously with Worf shoveling food in his mouth and ogling a waitress' breasts, turns to the macabre as Picard and Data return to a eerie house of horrors. Director McFadden pours on the atmosphere with slimy walls, cobwebs, and the horrific din of animal noises all seen through panic-stricken, steadicam photography. Even the music screams.

"This was another one fans on the computer net hated," said Braga. "I got critiques from a few fans that the science was implausible. No, it's implausible by today's thinking, but it's science fiction, emphasis on fiction. There's a couple of genetic inaccuracies, but it's a TV show, not not a science lecture."



Jonathan Frakes as Riker, turning Neanderthal in "Genesis," makeup supervised by Michael Westmore.

"Maybe I'm sick of following rules and regulations. Maybe I'm sick of living up to everyone's expectations." —Wesley Crusher

JOURNEY'S END ★★1/2

3/28/94. Written by Ronald D. Moore. Directed by Corey Allen.

I'm sick of Wesley Crusher. All right, that was a cheap shot, but admit it, the teen-prodigy of the first season has matured surprisingly little in the last six years. While on a sensitive mission to evict a settlement of Native American Indians from the newly declared Cardassian neutral zone, Wesley has a dream-vision and decides to quit Starfleet. Ron Moore's script sends Wesley off to enter new temporal planes, and provides back story for the new VOYAGER series, no easy task. The Native American Indians are presented with a respectful blend of intelligence and spirituality.

"This was a conscious effort to wrap up Wesley's character, because we felt certain we would not use him in the features," said executive producer Jeri Taylor. "Ron Moore wanted to tell this story for two or three years. It's really his story, of a young man who had planned all his life to go down one road, then became an adult and decided to go to Hollywood to be a writer, striking fear in his parents' heart. He felt it was important that young people hear the message and do what's right for them rather than trying to please everyone else and, in middle age, be regretful for not taking chances."

Noted Moore, who was in Navy ROTC in college and had always expected to pursue a career in

THE NEXT GENERATION

TROI'S MARINA SIRTIS

A candid conversation with the ship's counselor, looking back and looking ahead to a movie career.

By Judd Hollander
and Sue Feinberg

If you asked Marina Sirtis which four words she's most identified with, odds are they'd be "Captain, he's hiding something," a phrase she often recites as Counselor Troi on STAR TREK. Sirtis recalled a time on the bridge when they were communicating with an alien race. "I said, 'Captain, he's hiding something,' and Patrick [Stewart] turned to me and replied, 'We know that, you stupid cow! You waste of space! Why can't you tell us something important?!'" Sirtis laughed. "Then he ran and hid behind Brent Spiner."

With flashing eyes, an infectious grin and a noticeable lack

Out of uniform, Sirtis is nothing like Deanna Troi, for which she dons a wig, contacts and an accent.



Patrick Stewart directs Sirtis as a cake in "Phantasms," Data's nightmare. A fellow Brit like Stewart, Sirtis said that she likes to keep him "grounded."

of attitude and ego, Sirtis comes across like a breath of fresh air. Highly outspoken, with a biting sense of humor, she is both philosophical and pragmatic when discussing her acting career, her work on STAR TREK and her plans for the future as the series comes to a close.

The first thing one notices when seeing her out of uniform is that she looks nothing like Deanna Troi. Sirtis dons a wig, black contact lenses and an accent for the role. Unlike some of the NEXT GENERATION cast, she can walk down the street and not be recognized. "It's a huge plus," said Sirtis, who nevertheless has no problem in dealing with her fame. "If you don't want to be famous and you don't want to deal with that lack of privacy, then don't become an actor."

Born in London's East End, one can still hear the vestiges of a cockney accent when Sirtis speaks. A lack of acting oppor-

tunities in England was one of the reasons Sirtis decided to make the move to America. Within a week of her arrival in Los Angeles, in October 1986, Sirtis landed a role, playing an Australian in an episode of HUNTER. Sirtis auditioned for STAR TREK but was not a fan of the original series nor particularly enamored with science fiction in general. She auditioned because she needed a job. Her ambivalence about the genre has not stopped her from seeing Deanna Troi as "the best part of my life." The high point of her time on the starship *Enterprise* has been working with her fellow actors.

"I don't know whether Gene Roddenberry was actually going out to purposefully get a cast that loved each other and whether he actually thought about the chemistry or not," said Sirtis. "We can't ask him now unfortunately, but from day one we got on like a family.

Michael Dorn is my best friend. Brent and I are very close and Patrick and I have a very special relationship because we're both British and I sometimes feel it's my job in life to keep him grounded. I make sure that I poke fun at him every now and then."

One question that Sirtis would probably ask the late Roddenberry, if she could, is why rock music never made it to the 24th century. "If I have to listen to *one more* of Data's boring concerts..."

Sirtis recalled that during contract negotiations with Paramount, she refused to discuss how much she would be paid because she was nervous and didn't want to be distracted from the final audition, after six readings. "The outcome of *that* story is that they got me much cheaper than they should," Sirtis said wryly. "I can't say that in retrospect, but at that time, having earned British money, it was unbelievable." When Sirtis went for her final audition, she refused to sign the contract because she'd see then how much she'd be making. The casting director ended up having to paper-clip the document so Sirtis could turn up the bottom of the page and sign it without seeing the dollar amount. "[The casting director] said it was a first in Hollywood; that an actor didn't want to know how much money they were getting."

To hear Sirtis tell it, life on STAR TREK has been something of a cross between a well-oiled machine, a kindergarten and a three-ring circus. Everyone was professional in front of the cameras, but off-screen,



At home with her ensemble friends, Sirtis rehearses "Parallels" on the bridge with director Robert Wiemer.

practical jokes abounded. One of the cast's favorite pastimes is to cut-up in front of the extras for the week, who aren't used to the show's atmosphere. Watching their expressions at the ensemble's antics has turned into a long-running game.

Sirtis also mentioned one director in the first season who swore never to return after two shows because the cast was too rowdy and undisciplined. "We were called onto a set one day and our executive producer, Rick Berman, came down and told us off because never in the history of Hollywood had a director refused to work with a cast. It was like the principal telling off the kids. We sat there mortified. If he ever came back in the seventh season, I don't know what he'd think, because we'd gotten much rowdier. We have our characters so at our fingertips that we can literally be cracking jokes and having fun until the director says, 'action' and we go into character immediately."

Sirtis genuinely enjoys attending various STAR TREK conventions all across the country. She called them her "live audience applause fix." She realizes full well that she owes much of her success to the fans. "The only reason that there is a NEXT GENERATION is be-

"I'm hoping there will be life after STAR TREK. I want to work. But if you don't want to be famous, then don't be an actor."

—Actress Marina Sirtis—

cause these people watched the original show for 20 years in reruns [and] the only reason we've been on the air for seven years is because these people turn their TV sets on every week. I feel very strongly that you have to give back to the people who put you where you are. I hope I never forget that—and if I did, I have a husband who would remind me real fast." Sirtis is married to rock musician Michael Lamper.

Sirtis believes the budding relationship between Counselor Troi and Lieutenant Worf got started at conventions with Michael Dorn suggesting the idea that the two should get together. "[Michael] does this whole routine about going to Riker and saying 'Have you finished with her sir, can I have her now?'" The show's writing staff have touched upon a romance between the two numerous times in the seventh season, but have hedged their bets by

putting all of these shows in an alternative reality or different timeline. As for Sirtis' position on the matter: she thinks Troi should marry Riker and settle down on a space station somewhere so the two of them can star in their own situation comedy: "The Rikers in Space."

As Sirtis explores new acting opportunities, the inevitable question of typecasting comes up. "I'm not so famous that people know the name 'Marina Sirtis,' it's all 'Counselor Troi,'" she said, so I'm hoping there will be life after STAR TREK. I just want to work. I'd love to have the type of situation where [one] does comedy, drama and plays [such interesting] characters. You want to get to the point where people want to use you and they write stuff for you. That's the ultimate dream of any actor, to have projects based on you."

As for the future of Counselor Troi, there's the upcoming film STAR TREK: GENERATIONS featuring "the two bald captains," with more possible to follow. And, although Sirtis hasn't yet been asked, she thinks Troi should set up shop on DEEP SPACE NINE where "everyone has so many problems, a counselor is something they desperately need!" □

uniform, "I had a certain sympathy for Wesley, because I remember being at this stage of my life and looking around and saying 'Wait a minute, maybe this isn't the path I'm meant to take.' As much as I wanted to do those things and to wear a military uniform, maybe that wasn't the best path for me. Maybe I had other talents. I was always writing in my spare time and becoming very interested in the arts, film, and theater, but I never thought I should make this a career until I was about Wesley's age. In my case the decision was made for me, because I trashed my knee in college and failed the physical. If I had been on my game and had been thinking and in touch with who I was, I would have said 'Is this the best path for me?'"

"That's a difficult moment in a young person's life and with Wesley it just seemed like everything we set up in the series was pointing Wesley in some other direction. He had all these talents and abilities and untapped potential and the guy was going to sit on a starship bridge? It seemed like it wasn't a good match. Then he had the 'First Duty' incident which is kind of a profound traumatic incident in somebody's life and it seemed after that he would start to go into some kind of tail spin as he tries to struggle with who he is and where he belongs."



Revisiting old themes, Wesley (Wil Wheaton) with the Traveller, left behind in "Journey's End."

"Mother always said I didn't have to do any of this Klingon stuff if I didn't want to." —Alexander

FIRSTBORN ★★

4/24/94. Teleplay by Rene Echevarria. Story by Mark Kalbfeld. Directed by Jonathan West.

Worf takes son Alexander to the Klingon outpost, hoping a dose of Klingon culture will encourage him to pursue the rites of ascension. There, a mysterious stranger saves Worf from an assassination attempt and works to persuade Alexander to follow the ways of a warrior. After many discussions and a goose-chase tracking down the Duras sisters, it is revealed that the stranger is in fact Alexander from the future, sent back in time to convince his younger self to pursue the warrior's path so that he might save his father's life.

"This was a combination of two notions that were pitched," said scripter Rene Echevarria. "One was a pitch I took from a guy named Mark Kalbfeld about an intervention from the future and then Joe Menosky had this story about Alexander losing his childhood. Somehow they became



Worf and son Alexander in "Firstborn," directed by series cinematographer Jonathan West.

merged and we came up with this. In fact, there was another element dropped. In the original story, which I wrote a first draft of, Alexander from the future goes back to his mother and says don't mate with Worf. She gets wise to him and somehow follows him into the future and she is the one protecting Alexander. This is revealed late in the episode when she stops the old Alexander from killing the young Alexander. But Suzy Plaxon, who plays Alexander's mother, was doing another series and regretfully declined the episode, so we simplified the plot. I think it was probably a good thing. It would have been a lot of explaining and there is already a lot of explaining in act five. 'I am Alexander from the future and this is..blah blah blah.' It would have been very difficult."

With or without Alexander's mom, "Firstborn" must rank as one of the dialogue-heavy shows of the series. Michael Dorn's Worf, really the only character in the cast to significantly grow in the last couple seasons, is always a pleasure to see. Likewise James Sloyan, as Alexander of the future, brings a wonderful weight and voice to the part. Sloyan played Odo's father-figure earlier this season on DS9, and is, like the best TREK actors, compulsively watchable.

"I'm going to kill your son, Picard. Just like you killed mine." —Bock

BLOODLINES ★★

5/2/94. Written by Nicholas Sagan. Directed by Les Landau.

Picard is stunned to learn his arch enemy, the Ferengi Bock, is planning to kill a son he never knew he had. Locating this young man, Picard tries to forge a friendship as he tracks down Bock.

"Patrick said he wanted to see Bock again, the Ferengi, who tried to kill him in season one," said Rene Echevarria, who performed an uncredited polish on the script. "Nicholas Sagan had another story and he and Jeri merged them together and came up with 'Bloodlines.' We find out Picard has a son from a fling years ago and that Bock has gotten wind of it. And so it is a game of cat and mouse as we meet this young man with a checkered past. We come to learn that he is not Picard's son, but that Bock felt he could scam Picard and genetically altered him. First it was going to be a clone, but we felt it

would be too close to 'Rightful Heir.' We didn't have a lot of Picard shows this year and I don't think it's one of our top 20, but Patrick threw himself into it."

Like "Attached," Sagan's other contribution this season, this revenge story exists to place Picard in an awkward personal situation. Bock pops in from time to time to restate the threat, and never presents much of a danger. Where in "Attached" the skimpy means justified the ends, here the relationship between Picard and his delinquent "son" never really takes off. Part of the problem is that it is, after all, just a hoax. If the young man really had been Picard's son, all the poignant loneliness that has distinguished Picard since "Inner Light" could have been given a positive, hopeful coda. As it is, we simply revisit that loneliness as he says good-bye to the young man and ponders what might have been.



Lee Arenberg, as Dalmon Bock, threatens Picard's lost son Jason (Ken Olandt) in "Bloodlines."

EMERGENCE no stars

5/9/94. Teleplay by Joe Menosky. Story by Brannon Braga. Directed by Cliff Bole.

If "The Pegasus" is what STAR TREK does best, then "Emergence" is what it does worst. This dull tech-mystery involves the *Enterprise* creating a life of its own. The premise is intriguing, however, in the hands of Joe Menosky it is cudgeled into a bland, repetitive, and ultimately pointless exercise.

There is, at best, one act worth of drama here stretched out over five as the crew slowly, methodically, ploddingly tracks down clues to the *Enterprise's* odd behavior. By the end of act two they know the ship is creating a new entity. In the remaining three acts, however, the story takes no new turns, presents no new revelations, and fails to noticeably increase the jeopardy to our cast. And what climax rewards our patient and tolerant viewing? The new life form floats away. End of story.

"One of the problems with Menosky scripts is that Joe is in Italy," explained producer Brannon Braga who wrote the story on which Menosky's script is based. "'Darmok' is one of the greatest shows we've ever done, but Joe was on staff at that time and was able to do the rewrites and maintain the emotional content equal to the cerebral content. The problem now is Joe hands in a script and one of the staff members has to take on the re-write and frankly the only person that understands a Menosky script is Menosky. If any of his shows can be criticized it is probably for that

STAR TREK SPECIAL EFFECTS

LOW-TECH EFFECTS

Practical solutions for thorny effects problems.

By Tim Prokop

Much of what has been written about the special effects for THE NEXT GENERATION and DEEP SPACE 9 has focused on the use of the latest digital technology and the high tech equipment that is now at the fingertips of the effects team. While this digital technology is an integral part of the visual effects for both shows, it is by no means the only technique by which effects are created.

Scenes of solar debris striking the shield of the *Enterprise*, for example, could have been created entirely through digital animation, but visual effects producer Dan Curry opted for a much simpler, and as it turned out, more effective solution.

Whenever this effect is called for the effects team get out their "bowling ball on a stick" and sprinkle table salt onto it from above. The black bowling ball is an easy element to remove during compositing, leaving the image of thousands of small particles missing, striking and bouncing off an invisible surface.

The advantage of this method is that the movement of each piece of "solar debris" is entirely natural, and much easier to accomplish than animating thousands of individual particles. The bowling ball also gives a definite three dimensional look to the shield that helps make the sequences more believable. Digital manipu-

lation allows the spherical outline of the bowling ball to be reshaped into the ovoid M&M shape which has been established for the *Enterprise's* shields.

Many of the other non-digital solutions to the effects challenges that occurred during THE NEXT GENERATION'S seven years are equally inventive.

The internal force fields that seal off sections of the *Enterprise* were developed by Gary Hutzel, who photographed the reflections from ripples within a pan of water. A vibrator was switched on to produce the 'ripples' that emanate from the contact point when a force field is touched. When the vibrator is switched off the ripples slow and stop, creating a natural reveal and decay that is timed to match the live-action photography. For more intense contact with a force field the vibrator is simply switched to a higher speed to create larger, more defined wavelets.

Inspiration also plays a definite part in creating innovative and believable low-tech effects. A good example of this was first seen in "Half a Life," an episode that called on Curry to create a believable surface for a sun. The effect was finally achieved using breakfast cereal as the key ingredient.

"I looked in an astronomy book at a photograph of the solar surface and I thought it looked like oatmeal," Curry ex-



Picard and the anti-time anomaly of "All Good Things..." liquid nitrogen filmed against black velvet. Right: The digitally colored effect and live action.

plained. "We created the effect by sprinkling dry oatmeal onto a lightbox and placing an electric motor next to it. The vibration from the motor caused the oatmeal to jiggle and this became the sizzling surface of the sun."

The effect proved so successful that the technique was used for other suns in later seasons. In "Redemption (Part II)" the oatmeal sun was combined with a borax solar flare that destroys some Klingon pursuit ships when they are lured into it by Worf's brother. The solar flare was created by photographing borax soap granules as they were poured through a slot in black cardboard. The borax was electronically tinted before it was digitally composited to motion control photography of the ships.

Borax or baking soda are also the main ingredients for the lava plumes that accompany erupting volcanoes. The borax is pushed upward through a hole in cardboard, filmed and digitally positioned within the finished frame.

Another unique application for a common product helped Curry create the sparkling pattern of the *Enterprise's* force fields when the ship is attacked. "I was in a shop and I found these Mylar cheerleader's pom poms," explained Curry. "I thought they looked interesting so I bought one and shook it over a mirror. Gary Hutzel pho-

tographed it for me and we found that it created this very random rhythm of sparkling that works great as the force field for the *Enterprise*. Since then we've used the technique to create everything from nebulae to phaser hits."

For the alien energy creatures that invade the *Enterprise* in "Power Play," Curry opted for a more hands on approach, by donning a Day-glo green mitten that was photographed under ultraviolet light against black velvet. Curry performed all of the animation himself, wearing a black sweater to help the mitten remain distinct from the background.

"We were able to do all the animation in one morning, where if we'd tried other techniques it would have taken at least three weeks to do it," said Curry. "It also had a very natural feel to it because I was able to

deliver a performance with the mitten. By looking at the monitor I could immediately see how it was relating to the live action, and I could move the mitten very effectively in three dimensions just by stepping backward or forward." To prevent the aliens from looking like mittens the image was composited in two passes, an out-of-focus pass that created a general glow and a harder focus pass that created a brighter core.

Sometimes even the most dramatic effects have a simple solution, as in "All Good Things..." the last episode of THE NEXT GENERATION. "For the space-time anomaly the script read something like, 'they look out the window and see the most incredible phenomenon they've ever seen before in their lives. It's both horrifying and beautiful at the same time.' So of course we opted for

something incredibly simple and swatted liquid nitrogen onto black velvet."

Curry electronically air-brushed color gradients onto the white, cloudy gas to give it an iridescent quality. The effect has a natural feel that would have been extremely difficult to accomplish with a computer.

Over the last seven seasons Curry and his team have used liquid nitrogen to create a wide array of visual effects for the show, including the Emmy award-winning effects for "A Matter of Time." Liquid nitrogen is also used on a regular basis to create fires for the show. "By spilling liquid nitrogen over black velvet and blowing it back with an air hose we can create the same kind of turbulent activity that fire has," said Curry. "We then tint it orange and yellow to resemble flames." This technique helped create the firestorm sequence in "Lessons" and Geordi's fire-walking experience in "Interface."

"In cases like this we start with something we create physically and then digitally manipulate it to give it the best look we can," explained Curry. "Sometimes the best solution for an effect is to do everything high-tech, but at other times a low-tech solution, or a combination of the two is what works best. It's a matter of having a wide vocabulary of techniques and marrying the best solution to each problem." □

Bubble, bubble, toil and trouble: filming the nitrogen for "All Good Things," effects producer Dan Curry, and Dennis Hoerter, who built the cloud tank.



reason. Shows like 'Masks' or 'Emergence' are challenges conceptually. Imagine if he had sent 'Darmok' over and someone had to take that over. It would not have been the same show. Generally speaking, I think his ideas are among the best, because they are so interesting.

"I did the story for 'Emergence' and I think if there was one thing to criticize it is that it was a little derivative of 'Phantasms' and even 'Masks' to an extent. We wanted to do a final holodeck show and it was a good one in that regard. Rather than doing a straightforward Dixon Hill, we wanted to do something a little different. It was a little bit wacky and it was able to utilize fantasy elements from many different holodeck fantasies. The execution wasn't quite up to everyone's standards."



The Enterprise gradually creates a life of its own in "Emergence," the tech-laden series at its worst.

"If you back out now, you'll throw away everything you've worked for."

—Picard

PREEMPTIVE STRIKE ★1/2

5/16/94. Teleplay by Rene Echevarria. Story by Narayan Shankar. Directed by Patrick Stewart.

In keeping with this season's theme of closure, we are given "Preemptive Strike" (originally titled "The Good Fight") to wrap up the character of Ro (Michelle Forbes). After training for Starfleet's special forces, Ro returns to the *Enterprise* where she is assigned to infiltrate the Maquis. Her natural hatred of the Cardassians and spotty Starfleet record make her the perfect candidate to spy on the rebel force in the newly declared neutral zone.

The result is a MISSION: IMPOSSIBLE story weighted down by a confusing array of new characters and exposition. Why is Ro so concerned about Picard's faith in her? Why does the Maquis need medical supplies to conduct a preemptive strike on a Cardassian depot of biogenic weapons? Why is she so taken with the older man who leads the resistance? Why doesn't anyone vaporize when they're hit by a phaser?

It is always a pleasure to see Michelle Forbes as Ro and her presence here is an indication (with all due respect to Nana Visitor) of what an asset she could have been to DEEP SPACE NINE had she signed on that series. "Preemptive Strike," however demonstrates the mystifying inability of NEXT GENERATION to get the viewer's blood boiling with action and intrigue. Patrick Stewart's direction is particularly sluggish.

STAR TREK SPECIAL EFFECTS

CURRY'S HEROES

Visual effects producer Dan Curry on the teamwork behind TNG and DS9.

By Tim Prokop

During the last twelve months STAR TREK visual effects producer Dan Curry oversaw the special effects for all 26 episodes of both THE NEXT GENERATION and DEEP SPACE NINE; in total a staggering 52 hours of television.

"To put it in perspective," said Curry, "When they were shooting STAR TREK V, the motion picture, we started within days of the feature and finished our season within days of them. In that time they had done a few hundred shots and we had done several thousand shots. With two series going we now produce twice as many as that in the same time frame."

At any one time during the past season there were up to eight episodes of each show at varying stages of completion,

requiring a mind-boggling exercise in logistics just to coordinate the use of motion control stages and post production facilities. Even more demanding is the fact that Curry is ultimately responsible for the creative look of the effects and for overseeing the supervisors and coordinators who take this look from script to screen.

Given the size of this task, Curry considered himself fortunate to have four excellent supervisor/coordinator teams to work with, as well as the support staff who help him simultaneously manage the effects for both series.

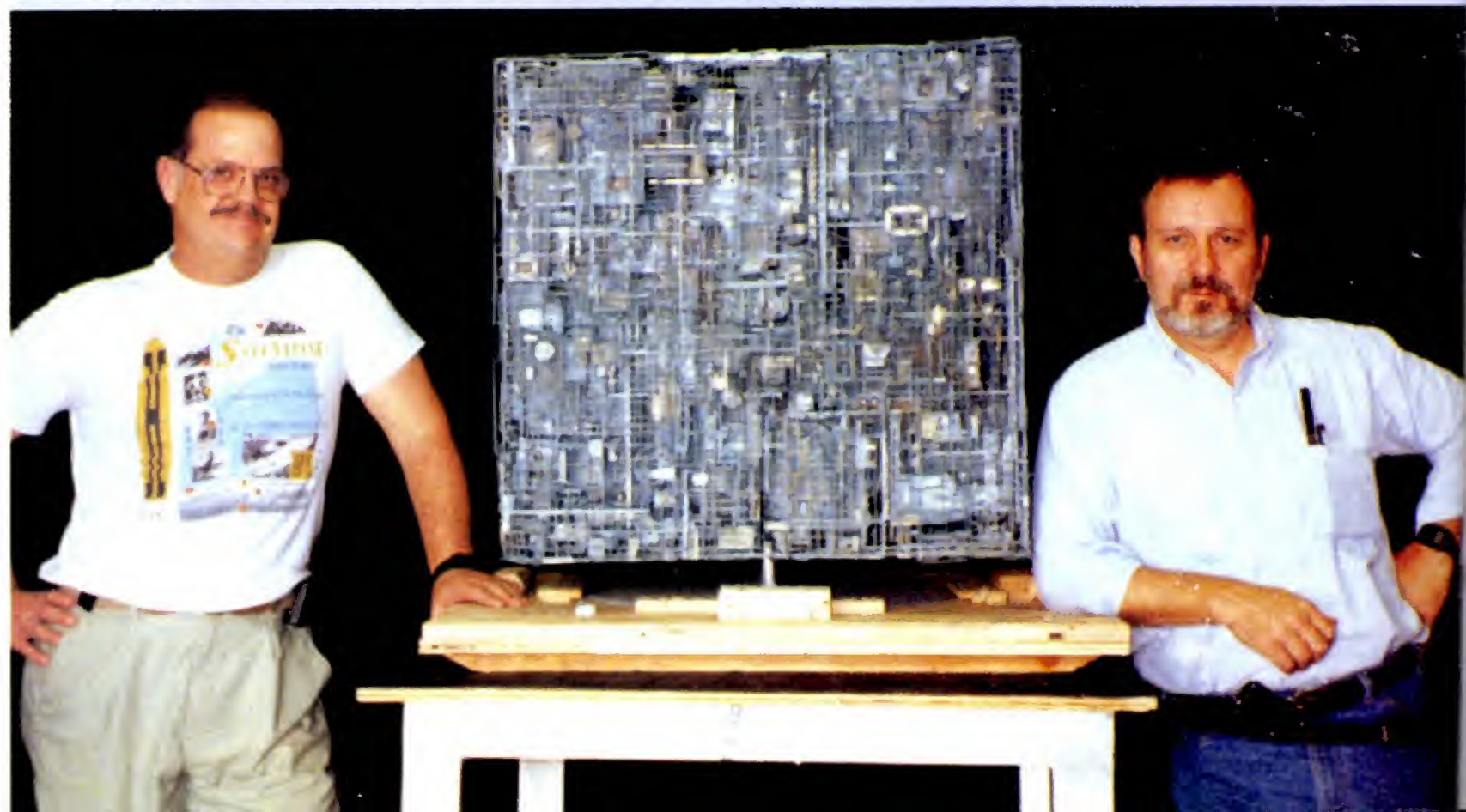
"If this were basketball this would be called a dream team," said Curry. "The collective talent and imagination among this group of people is fantastic."

There are two supervisor/coordinator teams assigned to

each series, with shows assigned on the basis of script numbers. "On NEXT GENERATION, Ron Moore and Michael Backauskas get the odd numbers and David Stipes and Joe Bauer get the even numbers," said Curry. "For DEEP SPACE NINE, Gary Hutzler and Judy Elkins get the odds and Glen Neufeld and David Take-mura get the evens. Basically it's lower math."

From the time they receive a script the visual effects team usually has six weeks to complete an episode, but most teams work simultaneously on four episodes. Each department has a "pattern" that its budgets are roughly expected to conform to, but some scripts demand more in particular areas than others. To help each department synchronize their contribution to each episode and fi-

Curry (r) and Ron Moore, the supervisor who alternates with Stipes on episodes of TNG, with the Borg ship model.





Effects supervisor David Stipes, part of Curry's "dream team," filming the future Enterprise for "All Good Things..."

nalize their budgets, a preproduction meeting is held with the producers, the director, and the head of each department in attendance.

"If the effects cost for a particular episode is too high then everyone takes a deep breath and we decide what's really important," said NEXT GENERATION effects supervisor David Stipes.

"Sometimes the script will be adjusted and at other times they'll decide that what they want to show is important and other departments have to contribute a little to the effects. Sometimes it works the other way and part of our budget will go to make-up or sets. It's all a matter of balancing what's right for the story."

Once the budget has been approved, Curry and his supervisors enjoy relative freedom in determining how they will stage and deliver their effects. One of the good things about the way that STAR TREK is set up organizationally is that we don't have tiers of approvers for each effect," said Curry. "We'll discuss some concepts in advance, such as the design of a new ship, but the basic assumption is that we have people on the team who can deliver. We generally produce the shots and the approval happens afterward with the executive

“If this were sports this would be called a dream team. The collective talent and imagination of this group is fantastic.”

—Producer Dan Curry—

producer, Rick Berman having the final say on whether or not he likes our effects. Sometimes there'll be adjustments when something isn't quite what Rick was after."

Curry singled out supervisor Gary Hutzel as one of the main reasons why he is able to manage the visual effects for both series. "Gary was with THE NEXT GENERATION from the beginning before he went across to DEEP SPACE NINE, so he took all that experience and knowledge with him," said Curry. "He does terrific work and has made my job far easier by taking on a lot of the overall responsibility for the DEEP SPACE NINE effects."

Given the nine seasons of combined history between NEXT GENERATION AND DEEP SPACE NINE, it's not surprising that the effects team has developed their own language for discussing their work. "We've got to the point where

we all speak a short-hand that everyone understands," said Curry, "Some of the terms aren't printable, but if I said we're going to have a 'slow drifter' everybody would know what I'm talking about."

Added coordinator Joe Bauer, "And after the slow drifter they'll encounter some 'lightbulb entities' and do a 180."

For those readers not in the STAR TREK visual effects loop, a 'slow drifter' occurs when the Enterprise faces off with another ship or waits in anticipation of something that's about to happen. A 180 is a fly by, when we see the front and the back of a model in the same shot as it passes the camera. Although it sounds simple a 180 is actually one of the more difficult model shots to create because of the large number of camera passes required to generate a clean matte of the ship.

"Lightbulb entities are any glowing aliens that suddenly appear to hassle our crew members," explained Curry. "Usually they invade them and take over their bodies."

Curry noted how he actively encourages each person on the effects team to expand their individual skills. During the last season three of the four coordinators supervised the visual

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Michelle Forbes as Ensign Ro joins Starfleet splinter group, the Maquis, in "Preemptive Strike."

"He is Jean Luc Picard and if he wants one more mission that's what we'll give him."

—Beverly

ALL GOOD THINGS... ★★★1/2

5/23/94. Teleplay by Ronald D. Moore and Brannon Braga. Directed by Wiarich Kolbe.

It is a testament to the creativity of the NEXT GENERATION staff that after seven years of developing stories for perhaps the most challenging program on television, they can still come up with winners. They have, in many ways, saved the best for last. Brannon Braga's concept of time-slipping jerks Picard between three different time periods; seven years ago when the Enterprise crew was forming, the present, and 25 years into the future, when the crew is old and cranky. At each juncture, Picard must command his crew to a unique anomaly in the Devron system. Braga's "multi-phasic temporal disturbance in the space time continuum" has created an eruption of anti-time and, by expanding backward in time, threatens to wipe out life on earth before it began. Sound confusing? It is. And the confusion factor is just beginning, as Q (John DeLancie) enters the scene, informing Picard that he is responsible for the anomaly and humanity's end.

"Of course, the anomaly is just a Macguffin, like most eruptions of anti-time. The strength of the episode lies in the dynamics of the crew. This aspect is buried in the show's second half, however, in a torrent of techno-babble. Piller is quick to defend his decision to focus on the tech-mystery. "I was very unhappy, because the first draft, while fun and full of character wit, had no story. I called it 'Three Crews in Search of a Story.' I don't find techno-babble inherently interesting, but I do find the mystery interesting and will defend that to my death. As the show progresses the cutting becomes faster and you are seeing this Eastern philosophy of a man at three ages coming together. That is the fundamental impact that you take away from that show."

But weren't you the least bit confused? "I was trying desperately not to make this a Q test. That's sort of a cheap device. It was the Q continuum saying we're going to let it [the destruction of mankind] happen and the Q we know [John DeLancie] in a moment of weakness deciding to give Picard a little insight to figure it out. But Patrick found a hole in the logic we had created, so we sort of fell back that it was Q who was really behind it." □



Kor (John Colicos), Koloth (William Campbell) and Kang (Michael Ansra), Klingons from the original STAR TREK reunited in "Blood Oath," one of the best shows of DEEP SPACE NINE's second year on the air.

STAR TREK

DEEP SPACE NINE

Another cast of characters stumble as they begin to fill another generation gap.

By Dale Kutzera

In its sophomore season DS9 has proven itself to be a ratings winner. While not achieving the lofty numbers posted by NEXT GENERATION, the highest-rated syndicated drama, its showing has been more than respectable considering its predecessor benefits from premier time-slots in many markets. Ratings success, of course, is not the only yardstick by which a STAR TREK series is judged and just as NEXT GENERATION was met with legions of classic STAR TREK fans ready to pounce, so too has DEEP SPACE NINE been picked at by those who feel it has sullied Gene Roddenberry's pristine view of the 24th century.

STAR TREK and NEXT GENERATION were both characterized by the close knit, homogenous Starfleet family and the ever-changing scenery provided by the warp-speed of the *Enterprise*. On DEEP SPACE NINE people bicker and argue—and they don't go anywhere. The latter is perhaps the most frequent criticism heard by executive producers Michael Piller and Ira Steven Behr, who also consider it the show's greatest strength.

"All this talk about whether DS9 is in the STAR TREK uni-



Terry Farrell as Jadzia Dax in "Playing God," one of the second season's finest shows that brought the DS9 station to life, cleaning up after a round of wrestling.

verse is absurd," said Behr. "I think what we've done is deepen the STAR TREK universe. We've taken what Roddenberry had begun and have not in any way deviated from the essential belief that the future will be better, will be brighter. All we've done is say, 'To get there, what is at risk? What is at stake? What do people have to go through?' The journey isn't quite as easy when you can't get on a ship and say, 'So long guys, we helped you out and now we're off to a new adventure.' No, we eat, sleep, and crap all in the same place. We can't leave our mistakes behind us. We're there and

we have to live with every decision and I think that makes for fascinating television."

DS9's second season brought a wealth of fascinating television to life, achieving a level of creativity far more reliable than that of the hit-or-miss final season of its predecessor. Characters and back stories were fine-tuned and, where several first season stories appeared to be NEXT GENERATION cast-offs, a concerted effort was made to have DEEP SPACE NINE stand on its own.

Noted Behr, "I think the most important thing that happened was the decision to go

with what Michael [Piller], Rick [Berman] and myself perceived as the strengths of the show and not to try to appeal to anyone else. DEEP-SPACE NINE was going to be a specific, individual show and we didn't want to feel the weight of STAR TREK history on our backs. I think that's why we've had a really successful season. This year we've been able to do shows that have been DS9 shows."

Rejoining Behr from the first season writing staff were story editor Robert Hewitt Wolfe and producer Peter Allen Fields. First season intern and staff writer, Evan Somers, did not return, but wrote the first draft of this season's "Melora" as a free-

lancer. New to the staff was supervising producer Jim Crocker, whose previous experience included SIMON & SIMON, THE NEW TWILIGHT ZONE and MAX HEADROOM. With Michael Piller presiding over both TREK series as well as developing VOYAGER, Behr was left to the day to day management of the writing staff. "The writing staff got along very well this year," said Behr. "I'm a strong believer in this being a team effort."

Behr and Piller split the season down the middle, with each supervising half the episodes. "We're both involved in the sto-

EPISODE GUIDE SECOND SEASON

By Dale Kutzera

★★★★	Excellent
★★★	Good
★★	Fair
★	Poor

THE HOMECOMING ★★1/2

9/27/93. Teleplay by Ira Steven Behr. Story by Jeri Taylor and Ira Steven Behr. Directed by Winrich Kolbe.

DS9's sophomore season began with an ambitious three-part story of political intrigue on the planet Bajor. In part one, Major Kira rescues legendary freedom fighter, Li Nalas (Richard Beymer), from a Cardassian labor camp. Meanwhile, Bajor's provisional government is on the verge of collapse. Could the return of a Bajoran hero save the planet?

"At the beginning of the first season Michael [Piller] came to me with a story that Jeri Taylor had written for NEXT GENERATION and said, 'I just took this away from Jeri and we're going to do it,'" said executive producer Ira Steven Behr. "It was all about going to rescue a Bajoran POW who was a broken man. It was one of those shows that lingered all year and then I came up with what I thought was a good take on it which was to make it THE MAN WHO SHOT LIBERTY VALANCE, which is one of my favorite movies. Since it was the first season and we were rewriting a lot, I never got a chance to do it. It just carried over for the entire year and became the jumping off point for the three parter."

Political intrigue remains DS9's most distinctive and successful characteristic. The rescue of Li Nalas provides action and a welcome trip off the station (as well as the bizarre sight of Kira playing a labor-camp prostitute.) Beymer does what he can with the underwritten part of the reluctant hero, but the real casting coup is Frank Langella as the slimy Minister Jaro. Langella effortlessly commands attention in every scene. Less successful is the subplot of the Bajoran rebel faction known as the Circle. The show hangs with Nalas installed as the new Bajoran representative on DS9 and Kira being recalled to Bajor.



Legendary Bajoran freedom fighter Li Nalas (Richard Beymer), with Sisko in "The Homecoming."

THE CIRCLE ★★

10/4/93. Written by Peter Allan Fields. Directed by Corey Allan.

Kira bids a fond farewell to her DS9 friends and retreats to a Bajoran

ry stage," said Behr. "No script goes out to be written without Michael and I both signing off on the story. That's where we work closest together, but then there will be shows that he'll honcho and shows that I'll honcho and that means, whether we get credit on it or not, we're responsible for seeing that episode through. So there are some shows that I admire almost as a fan, because I was not in on the day-to-day writing."

For Behr, the top priority in DS9's second season was to present stories that fleshed out the regular cast of characters. "My feeling is the overarching importance is character. It's got to be a show that's basically rooted in character and has to impact on our people. It's the same cuddly STAR TREK formula, but I feel we're giving an extra layer. We're giving our people character, conflicts, troubles, mishigas—all kinds of things—because as a writer and a viewer I need more.

"I prefer science fiction that's less tech-oriented, space opera stuff.

To me James G. Ballard said it best in that Earth is the only alien planet. You can put every science fiction story on Earth, because Earth is as weird as it's going to get. So I think more of speculative fiction, more sociological science fiction than just about a black hole, or a worm hole, or a dwarf nebula, or a white star. That stuff is great and there are 200 episodes in the past where we've discussed all this phenomenon. We're not turning our backs on it. I think that's a misconception. We're just trying to deepen it and give something else besides, because I think we have some wonderful actors and some wonderful relationships and it would be a crime not to delve into these things."

Ironically, where NEXT GENERATION mandated, to the chagrin of many writers, that the regular cast have few built-in conflicts, the DS9 pro-

“We’ve taken what Roddenberry began and have not deviated from the essential belief that the future will be brighter.”

—Producer Ira Steven Behr—



"The Jem'Hadar," the second season's final episode introduced a new threat from the Gamma Quadrant, makeup design by Michael Westmore.

ducers have gone out of their way to build as much conflict into the show as possible. In addition to clarifying the tensions between Sisko and Kira, Bashir and O'Brien, and Dax and Kira, the producers played up the strength of the Spock-and-Bones style relationship between Odo and Quark.

"When I saw what they had written for us, that's immediately what I jumped to—this is Bones and Spock," said Armin Shimerman, who plays Quark, of his character's on-screen bickering with Odo. "I'm sure Rene [Auberjonois] did too. And then the writers saw what was happening and they began to write more, but hopefully Rene and I are always one step ahead of them. My second season goals were to refine what I started in the first year. To try and develop more character traits for Quark and find out how much of him is getting hu-

manized by living with the humans and the Federation."

Noted Behr, "I know there are people who say there should be no conflict, but I don't think they mean that. It's not just to bring out tension. These people all do care about each other and are very close, but I work with people who I'm close to and we spat and argue. No one works closer than Michael Piller and myself and yet there are times when we look at each other like we're two aliens—that's life and that's all we're doing, trying to mirror that. We don't have the J.R. [DALLAS] character who people really despise and shows flat-out villainy. Everyone on this show has yin and yang, good and bad. If anything we are getting to the point, as time goes on, where these people bond together and then you've got to really find the ways to find the conflict as more episodes accrue."

Perhaps the most notable character adjustment happened with Jadzia Dax (Terry Farrell). Originally conceived as a calm, Spock-like presence, Dax seemed to fade into the background in the first season. The solution was to tinker with her backstory, namely the character of her preceding Trill host, Curson.

"We started with Dax saying she's Grace Kelly, she's serene," said Michael Piller at a UCLA writing seminar, "but by the end of the season we said, 'Well, that's not really very interesting. What if Curson may not have been such a nice guy? Maybe he was a rogue. Maybe this is a woman who's got seven voices inside her head and they are all taking her all sorts of ways.' And we started playing with some of those things, so her voice became a little more roguish, more wry, with that swashbuckling grin that Errol Flynn had."

If Dax appeared bland in the first season, one character that came on strong was Siddig El

Fadil's Dr. Bashir. Too strong for many TREK fans, who found some disturbing similarities to the wide-eyed naiveté of NEXT GENERATION's Wesley Crusher.

"I'm a big supporter of Siddig," said Behr. "One of the things I did at the beginning of last season was to develop O'Brien and Bashir not getting along too well and I think Siddig has gone beyond that. People who compare that character in anyway shape or form to Wesley are ridiculous. He's a DS9 character, multifaceted with wonderful qualities and flaws to him. [Fadil] loves the fact that the jury is still out on Bashir. He loves the fact that he can be arrogant at times and clumsy at times, and he plays that up in the scenes. You've never had a character as interesting as Bashir on a growth level. His scenes [in 'Invasive Procedures'] with Dax were wonderful. He really cared about her on an emotional level without wanting to get into her pants. 'Invasive Procedures' was also the show where Nana Visitor and Armin came to me and said 'How about if Kira really has trouble with Quark?' And I thought maybe we could play with that a little bit during the year."

Oddly enough, the character seen least, due in part to the desire to flesh out the supporting players, was Avery Brooks' Benjamin Sisko. Although a major presence in the season's opening three-part story and the two-part "Maquis," only two episodes could be considered "Sisko" shows, "Second Sight" and "Paradise." As a result, the commander remains something of a mystery.

"I can point to shows that I think have gotten to Avery and where he has worked it through," said Behr, "but I think Avery is a very intellectual actor and I think he needs to work these things through and if there isn't someone there to work it through with him sometimes it doesn't reach it's full potential."

As if all this internal conflict were not enough, the producers made a clear effort to further define the Bajoran and Cardassian situation. The season began with an ambitious three-

monastery for a little R & R. There she meets Vedek Bareil who introduces her to the Third Orb of Prophecy and a wonderfully photographed vision of her role in Bajor's political turmoil. Meanwhile, back on DS9, Quark and Odo team up to uncover who is supplying arms to the Circle, and Sisko fights to have Kira returned to DS9.

Like most middle chapters of trilogies, this is an often confusing mélange of competing plots and gimmicks, including Kira being tortured, Dr. Bashir wanting to be in on the action, and an order to evacuate DS9. The story suffers from trying to give each member of the cast, as well as a handful of guest stars, something to do, rather than choosing one lead character with which the viewer can identify. Langella and Louise Fletcher as religious demagogue Vedek Winn are interesting to watch, but their scenes slow down rather than build up what should be a very tense situation.

The show benefits from the usual superb production values, including a wonderful matte painting of Bajor by Illusion Arts, an imposing Bajoran command room by set designer Ron Wilkinson, and beautiful costumes by Robert Blackman and staff.



Rene Auberjonois as Odo, doing some shapeshifting cat-and-mouse surveillance in "The Siege."

THE SIEGE ★★

10/11/93. Written by Michael Piller. Directed by Winrich Kolbe.

It would take a remarkable effort to untangle the muddle of "The Circle" and Michael Piller does his best. As Sisko and company defend the station against renegade Bajoran forces, Kira and Dax team up to bring proof to the Bajoran council that the Circle is being supplied weapons by the Cardassians. The episode benefits from a wonderful exit by Quark, some nice interplay between Dax and Kira, and an exciting dogfight in the skies over Bajor. On the downside is a dull, bloodless cat and mouse game aboard DS9 and some dialogue-heavy scenes between Minister Jaro and Vedek Winn.

"I wish Nalas was a bit stronger toward the end of the trilogy," said Behr. "Unfortunately he got lost toward the end, because we had so many threads. The challenge was that it was almost all an action piece and to a writer, action is sometimes the least interesting thing to write. Michael wanted Li Nalas to live and



Frank Langella and Louise Fletcher guest star as the Bajoran political plotters of "The Circle."

I felt that he needed to go. Michael wanted to keep bringing him back and I felt Richard Beymer would have been difficult to keep getting back for one scene. I also felt that this is a man who had to pay. The tragedy is it wasn't his fault. It was something that got the better of him and swept him away."

This bold three-part story was intended to stake DS9's territory, much as the memorable Borg cliffhanger, "Best of Both Worlds," on NEXT GENERATION made that series must-watch TV. The results fall far short. The trilogy for that matter, depends entirely on the audience caring for Bajor. Thus far, this planet and its people have failed to win our affection. They have our sympathy for their past oppression, but that alone is not enough to create a compelling fascination with the success or failure of their government. The story could have held our attention had the situation on Bajor placed one of our heroes in profound jeopardy. The jeopardy, however, is spread out amongst the entire cast. Time that is wasted with Quark scalping seats on the evacuation ships and O'Brien arguing with his wife, could have been used to strengthen the Nalas character and justify his hasty, tacked-on demise.

"You're not the Dax I know." —Sisko

INVASIVE PROCEDURES ★★1/2

10/18/93. Teleplay by John Whelpley and Robert Hewitt Wolfe. Story by John Whelpley. Directed by Les Landau.

Having evacuated all non-essential personnel, the command crew rides out a violent space-storm on DS9. A ship of renegades docks and, taking the skeleton crew by surprise, abducts Jadzia. Their leader, a Trill that couldn't make the symbiont grade, wants Dax. Dr. Bashir is forced to transplant the symbiont, putting Jadzia's life in danger.

Dax, Sisko and John Glover as the errant Trill who takes over the station in "Invasive Procedures."



This bottle show boasts effective moments, particularly a brief good-bye between Sisko and Dax, some nice work by Siddig El Fadil as Bashir, and the always interesting presence of John Glover as the errant Trill, continuing the admirable trend of high calibre guest actors on the series. These moments are few and far between however, as a abundance of exposition and backstory, and some clumsy fisticuffs, weigh down the narrative.

"He's not one of them anymore. He's not Cardassian. He's Bajoran. And we love him as though he were our own flesh and blood."

—Bajoran Father

CARDASSIANS ★★

10/25/93. Teleplay by James Crocker. Story by Gene Wolande & John Wright. Directed by Cliff Bole

Here the troubling issue of race-hate and repatriation are dealt with to fine effect. What do you do with Cardassian orphans left behind on Bajor? In particular, what do you do with one boy, raised by Bajorans to hate his own people?



The Cardassian orphan and his Bajoran foster father who raises him to hate all "Cardassians."

The writers have made the wise choice of using the naive-beyond-his-years Dr. Bashir as our guide through this unseemly side of the Bajoran/Cardassian truce. Returning as his unlikely mentor is Garak, the Cardassian tailor-with-a-past who, in the able hands of Andrew Robinson, has become one of the watchable characters on the show. The drama is impaired with a great deal of backstory including the fact that Cardassians love their families, that leaving one behind would ruin a political career, and that Gul Ducat would plan this years in advance. It's a lot to swallow in one episode and is introduced so late in the game that it appears as a kind of *deus ex machina*. A group-chat moderated by Sisko ranks as one of the dullest climaxes ever.

"No one can understand until they sit in the chair." —Melora

MELORA ★★

11/1/93. Teleplay by Evan Carlos Somers, Steven Baum, Michael Piller & James Crocker. Story by Evan Carlos Somers. Directed by Winrich Kolbe.

DS9's new cartographer, Melora Pazlar (Daphne Ashbrook), is a Elaysian, whose low gravity homeworld means she is severely disabled in "normal" gravity. Strident, and with a chip on her

shoulder the size of Hungary, Melora manages to insult everyone by the middle of act one. What seems destined to be a trite story about the pluck and determination of the physically challenged, is saved when Bashir (played with increasing strength and confidence by Siddig El Fadil) lays down the law in a nicely written scene. Melora and the issue of how the disabled are treated in the 24th century, however, is played against a forgettable B story concerning Quark and a former business partner who plans to kill him.

"Michael Piller wanted a physically challenged officer as a regular staff member," said Evan Somers, who is handicapped and worked as an intern on the show first season. "He wanted the character to live in their quarters in zero gravity, but that would have been prohibitively costly so he had to pass on that. They have this want-list board in Piller's office, and most of the time I go pitch I start with it. It just said, 'wheelchair officer' and I said I'm not going to let anyone run with that and take it. I've got to do it."

Somers, who uses a wheelchair, wrote the first draft which subsequently passed through the hands of several writers. "That was a little frustrating for me," he said. "Piller did take it away from me and gave it to Steven Baum. Piller didn't like what he did so Piller and Jim Crocker as a team rewrote it. They kept a lot of what I wrote and were very respectful. Piller even called me to say he sent me home with what may have been a dramatically limited or flawed story, implying it was even hard for him and Jim to rewrite. That restored my confidence."

part tale of political intrigue and turmoil on Bajor, which served as kind of second pilot for the show. In "The Homecoming," Major Kira rescues legendary freedom fighter, Li Nalas (Richard Beymer), from a Cardassian labor camp, hoping he can save Bajor's fragmenting provisional government. His return, however, only complicates the machinations of the power-hungry Minister Jaro (Frank Langella), who appoints Nalas as Bajor's representative on DS9, recalling Kira to the planet surface. In "The Siege," Kira bids a fond farewell to her DS9 friends and retreats to a Bajoran monastery where she meets her recurring romantic interest Vedek Bareil (Philip Anglim). Meanwhile, back on DS9, Quark and Odo team up to uncover who is supplying arms to the Circle, a rebel Bajoran splinter group. The source turns out to be none other than Cardassia.

"We wanted to get our characters more involved emotionally with each other and the decision was made to do the opening three parter which basically revolved around the essential core elements of what this series is about," said Behr. "We were trying to do a good show about Bajorans and Cardassians and the troubles they were having and to deepen the relationships between the people on the station. Instead of worrying whether this is a ship, or a station, or whether we can fly out into the great unknown, we said, 'Let's mine what we have right there,' which is some pretty fascinating stuff. That's what we chose as the story element, but I think the over-arching feeling was to go where our strengths lie, which is basically the relationships, the political situation, the station itself as a character. And use the fact that we are in one place and keep it there. In the course of the year we've made the Bajorans much more interesting than they were in the beginning of the series,

"We try to do things with some science fiction element, but we put another layer on it so it's not just a science fiction show."

—Producer Ira Steven Behr—



The Klingons of the original STAR TREK who make a comeback in "Blood Oath:" John Colicos (above), Michael Ansara (below left) and William Campbell, makeup and costumes of a simpler era.



and we made the Cardassians a lot more interesting. We have characters now we could make regulars. We could spin off the Cardassians they are so damn good.

"Later on in the season we move on to the Gamma Quadrant, but first we show the audience what we have, which are good characters, interesting stories, and complex relationships."

True to his word, Behr and company stayed close to home through most of the season's first half. "Invasive Procedures," "Cardassians," and "Melora" all played as bottle shows, if the immense, rambling sets of the DS9 station can be considered a bottle. These geographic boundaries placed the emphasis on character rather than adventure, providing plenty of opportunity for the cast to define and refine their roles.

"Having been on NEXT GENERATION for a season, I'm not a big fan of tech-mysteries," said Behr, "shows that basically are built-in tech stories. You've suddenly had a problem and you have to fix it, or something's wrong with the ship and you have to fix it. Yes, the mystery can be somewhat interesting, but basically when the show's over you haven't really learned anything about the human condition. We are a science fiction show and we do try to do things with some science fiction element. 'Melora' had some, 'Second Sight' had some. I could go through the list; 'Invasive Procedures,' 'Shadowplay,' 'Armageddon Game,' 'Whispers.' So there is plenty. The thing is we also put another layer on it so it's not just a science fiction show."

With the regular cast more clearly defined, Behr expects to broaden their horizons in DEEP SPACE NINE's third season, now underway. The producers have created new standing sets, including a larger ship, the *Defiant*, at Sisko's command, and the increasing presence of the Dominion.

"The Dominion is going to add a new element into the show that I think will build on what's already there," said Behr. "We will expand this into the gamma quadrant and it will have a tremendous impact on our own people. There are things happening on Cardassia which you heard a bit about in 'The Maquis' and 'The Wire.' We're going to keep that bubbling. We're going to explore the Odo-Kira relationship. There are many things we have in the plan, all kinds of things for the station, and maybe beyond the station. We're just thinking of concepts to evolve the show. It's so rich and interesting to write for I just want to keep up the forward momentum, which is a funny rallying cry for a show that takes place on a space station." □



Bashir and DS9's new cartographer "Melora" (Daphne Ashbrook), an Elysian disabled by Earth gravity.

RULES OF ACQUISITION ★

11/8/93. Written by Ira Steven Behr. Story by Hilary Bader. Directed by David Livingston.

The Ferengi Nagus (Wallace Shawn) has chosen Quark to be his chief negotiator in a big conference with the Dosi of the gamma quadrant. Complicating the situation is the presence of a fawning waiter who, breaking the Ferengi code of behavior, is a woman in disguise. What follows is a largely failed attempt at romantic comedy. Armin Shimerman has locked in on the character of Quark, providing some outstanding moments of comic-relief in other episodes. The character begins to tire, however, when given

STAR TREK DEEP SPACE NINE

SPECIAL EFFECTS

Miniatures, morphs and motion-control wizardry.

By Tim Prokop

When asked to name the most demanding episode he worked on for the second season of DEEP SPACE NINE, visual effects supervisor Gary Hutzel had no hesitation in mentioning "The Siege," the final episode in the three-part series that opened the season. "It was a very big show," said Hutzel. "It had an Odo morph, miniature photography combined with live action, a big phaser battle and a flying dogfight, which amounts to a lot of effects."

The dogfight occurs when Kira and Dax attempt to pilot an outdated fighter to the sur-

face of Bajor with information that will avert political disaster. "That's something we'd never attempted before on STAR TREK," said Hutzel. "We'd done some shuttles flying in clouds on TNG, but it was fairly unsuccessful because of the dollar limitations. Doing ship sequences in the atmosphere is difficult because people expect the spacecraft to act like an aeroplane, so there's a very specific expectation you have to live up to. The printing of each element also has to be very precise to make it look realistic because when you're in an atmosphere perspective becomes critical. In space a model that's far away has roughly the same contrast as it does up close, but in an atmosphere it has to look less distinct

Erik Nash sets up a motion control shot of Kira's raider for "The Siege" at Image G. Inset: Kira and Dax in the green screen composite of the cockpit view of the dogfight.



Odo turns into a spinning top in "Shadowplay," a morph created by Vision Arts, effects supervised by Glenn Neufeld, who alternates shows with supervisor Gary Hutzel.

when it's further away and crisper when it's close. Creating this takes a great deal of time, and time, of course, translates into money."

"Director of photography Marvin Rush was instrumental in making the live action plates perfect for the final effect. One of the key problems with flying in the atmosphere is that you expect the sunlight to shift around in the cabin of the fighter as you bank and turn," said Hutzel. "Creating that on a set means moving a very large light, very fast, in a very wide arc." To achieve this, a 10K 'Big Eye' light was mounted on a Zeus crane above the ship and quickly moved from side to side as Kira [Nana Visitor] and Dax [Terry Farrell] acted their way through the maneuvers.

"The ship was stationary and all [actress] Nana [Visitor] could see through the viewscreen was a green screen that we later replaced with our visual effects," said Hutzel. "We cued them when the ship was banking left or right and when to fire their phasers and they both had to react, leaning against the turn to sell the effects. They really gave us a great performance and I



center stage, particularly when surrounded as he is by a host of other actors less skillful at raising the Ferengi beyond the level of two dimensions. The narrative hangs on a dull negotiation over something called toola berry wine.

"This show had been sitting around for quite some time and it was a chance to bring back the Nagus, Wallace Shawn, who I love," said Behr. "We wanted to see a Ferengi woman and it also gave us the opportunity to introduce the Dominion, an attempt by the staff to come up with something specific about the Gamma quadrant. Suddenly the weight of the show became more important because I wanted the Dominion to work. I didn't particularly care for the Dosi on a lot of levels. This was the first [gamma quadrant] race and no one knew what the hell it was going to look like."

Noted Shimerman, "I try to have growth in the relationship between Quark and the Nagus. 'In the first Nagus episode Quark is in awe of him. He's what he hopes to be. As the episodes progress, you should begin to take the Nagus off the pedestal and realize he's just another Ferengi who happens to be in a position of power. I hope when we do our next Nagus episode that those elements will be incorporated."



Wallace Shawn returns as the Nagus in "Rules of Acquisition," staking out the Gamma Quadrant.

NECESSARY EVIL ★★★

11/15/93. Written by Peter Allan Fields. Directed by James L. Conway.

Returning to the political terrain DS9 does so well, coproducer Peter Allan Fields writes a dark passage from Kira's past as a mysterious list of names leads Odo to solve a long-puzzling murder. In extended flashbacks, wonderfully directed by James Conway, we see what DS9 was like under Cardassian rule, how Odo got his job, and how he and Kira met.

"It does a lot for the Kira-Odo relationship, which we'll be continuing to explore and will take on more and more power in the coming season," said Behr. "It's amazing that [Cardassian Gul] Ducat started out in the beginning of the season on monitors for the most part. He was just this little head and this character has grown so much."

Noted Rene Auberjonois, "It's my favorite show that Odo had a lot to do with last season. [Director of photography] Marvin Rush's work is wonderful in it. Visually, those are my favorite episodes whenever we

think that really shows up in the episode."

The jostling that occurs when Kira's ship is hit by enemy fire was created through the simplest of effects—two 4"x2" pieces of wood placed as levers underneath the set piece that were jerked up and down by Gary Monak's effects crew.

While Hutzel is very enthusiastic about the completed dogfight, he is less than thrilled with the morph that changed Odo into a rope and pedestal to trip some villains. "That was not one of my favorite morphs," said Hutzel. "It never really worked for me, and I wouldn't compare it with some of the other morphs Vision Arts created for us this season. In 'Shadowplay,' which Glenn Neufeld supervised, there's a great sequence where Odo changed into a spinning top. There's another good morph in 'The Maquis (Part II)' where Odo stretches his arm out like a snake to pluck a bad guy who's trying to escape off a ladder."

Alternately supervising the effects with Hutzel was Glenn Neufeld who had helped create effects for films such as *BILL AND TED'S BOGUS JOURNEY*, *BATMAN RETURNS* and *PATRIOT GAMES* prior to joining the *STAR TREK* effects team midway through the first season of *DEEP SPACE NINE*.

Given his background on feature film effects, it's not surprising that Neufeld found the schedule for *STAR TREK* particularly challenging. "I honestly can't think of any effects job that's as demanding as this one," said Neufeld. "Since we only have a few weeks to deliver our effects the question is, how much quality do I sacrifice to meet the schedule? My attitude is none, but then I find myself asking, what happened to my life? I thought I had a life here."

One episode that proved

"I can't think of any effects job that is as demanding. We have only a few weeks to deliver our effects. I thought I had a life."

—Supervisor Glenn Neufeld—



Dax and Trill symbiont candidate Arjin attempt to transport the proto-universe in "Playing God." To do so they must navigate their Runabout through a field of verteron nodes, effects by Gary Hutzel.



very effective in making Neufeld's life disappear was "Sanctuary." The show called for millions of new immigrants to suddenly overload the space station. "We had to create all the ships they arrive in," said Neufeld. "The script read, 'There are more ships at the station than we have ever seen before, a ship in every docking port and hundreds more lined up waiting to dock.' As soon as you read something like that, you know you're in for a lot of late nights."

To individually shoot hundreds of different ships with the standard multiple light passes was clearly impossible, so Neufeld elected to create the background ships through a far more practical method. Using

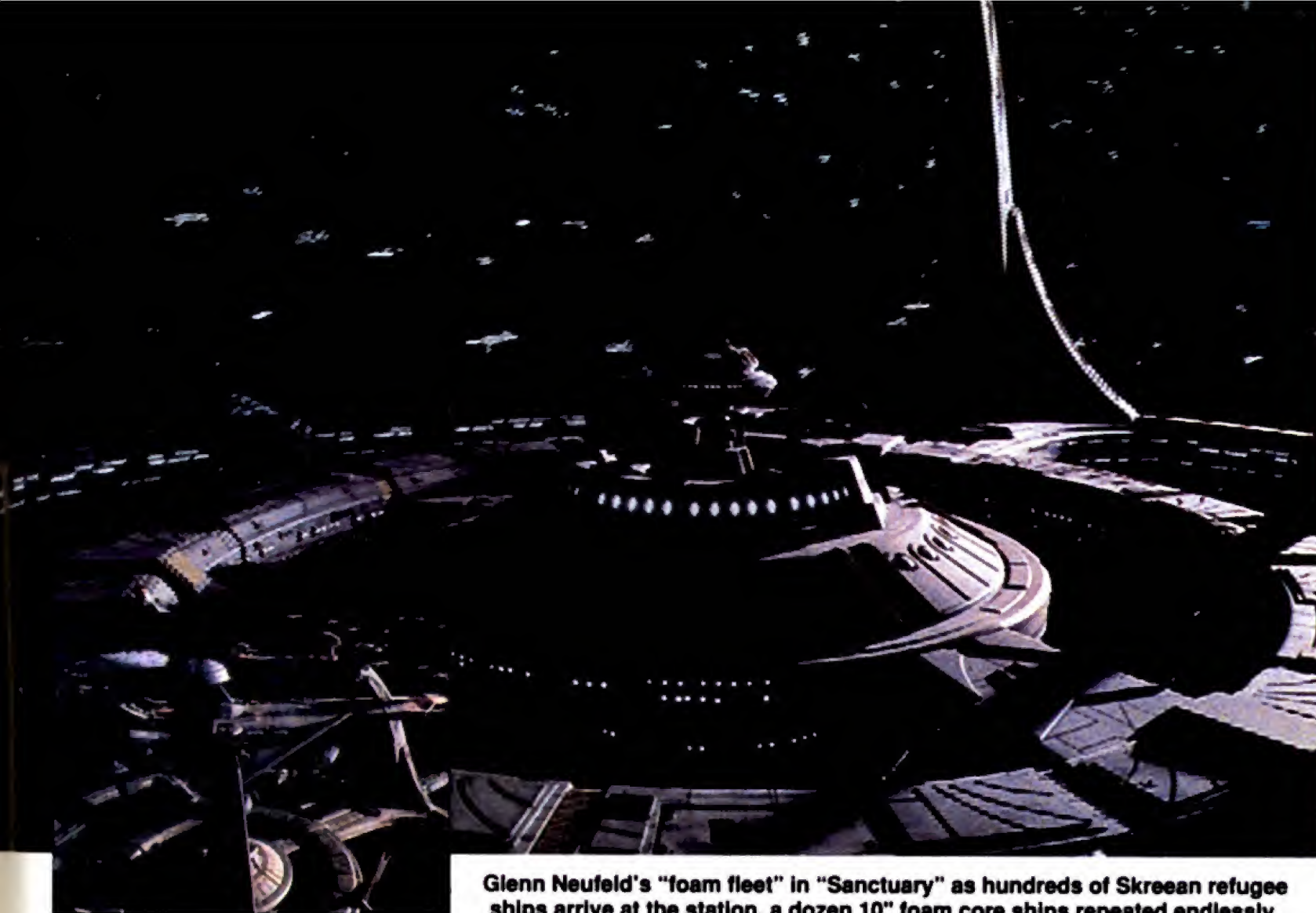
various models as a reference coordinator David Takemura carved a dozen 10-inch replicas out of foam core to serve as the background ships.

"We called it our foam fleet," laughed Neufeld. "We put them on C-stands, arranged them and shot them six to ten at a time. We'd make marks on the monitor to show where they were, then we'd rearrange them, move the camera further back to make them smaller and shoot them again. When we were finally finished we had this yellow brick road of ships going off into the distance."

Neufeld had just completed the time consuming sequence when he received a call from the lab that developed the film. "They told me the negative was covered in scratches, and I thought oh my goodness, my shot's been ruined," said Neufeld. "It turned out to be the background ships. Some of them were so small that the people at the lab thought they were dirt."

One innovation second season was supervisor Gary Hutzel's decision to change the way ships can maneuver while at warp. "Since the beginning of *THE NEXT GENERATION*, we've always done the stars that streak past a ship when it's at warp in the same way," said Hutzel. "They've always been what we call a 'lock-off,' which means that the ship can only fly in a straight line through the stars. I always found that very limiting, because every warp looks similar even if the stars are different."

The original "streak stars" for *THE NEXT GENERATION* were created through animation by Industrial Light and Magic and were meant to be used only with stock fly-by shots. The primary difficulty in adding a pan and a tilt capability for the camera move lay in developing a method that would prevent our curving



Glenn Neufeld's "foam fleet" in "Sanctuary" as hundreds of Skreean refugee ships arrive at the station, a dozen 10" foam core ships repeated endlessly.

point of view from colliding with stars that traditionally moved in straight lines.

To solve the problem, Hutzel turned to Glenn Neufeld and the team at Video Image, who developed a digital solution by creating computer generated stars that could also follow a curved path. "Bryan Hirota created a mathematical formula for the stars that would make them automatically follow the computerized motion-control move of the camera," explains Neufeld. "As a result, we can now do sharp turns, rolls and flips while ships are travelling at warp speed."

One of the most unusual effects ever created for DEEP SPACE NINE occurred in "Playing God," an episode

which required Hutzel to fit a mini-universe within the hull of a Runabout.

"The proto-universe was Styrofoam ball that we punched holes in and photographed so it looks like a glowing sphere," said Hutzel. "It's a bad thing to have around because it expands all over the place and eats up all the matter around it." When Dax attempts to take it back into the wormhole in a Runabout, the universe responds to the energy released by verteron nodes within the worm hole.

"It was this really strange story, and I still can't fathom it myself," confessed Hutzel. "We've never seen a verteron node before, so the challenge was determining what they actually look like. There was a

lot of discussion about this during the preproduction meeting and it was one of those rare instances where nobody really knew what a node was. In script they were described as fuzzy yellow blobs and this was a big problem for me because there's no scale to fuzzy yellow blobs—you can't tell if you're up close or far away from them. Since nobody knew what they were, I had complete freedom to make them whatever I wanted them to be, so I made the node into these very bizarre asteroid-like things. I decided that they would have this irregular shape with lances of energy shooting out of them, so they would look like something you wouldn't want to run into."

Tony Mininger built a hollow model for a single node, with an internal light source and a surface texture designed to look like greasy dishwater. The node was then photographed in smoke to reveal the shards of light that penetrate through the cracks in the surface of the model.

The close-up nodes were created by repeatedly photographing Mininger's model at Image G and individually compositing each node to the motion-control photography of the Runabout. The background nodes were created through transparencies that were mounted on lightboxes and pho-



Odo first meets Kira, flashbacks to the station under Cardassian rule in "Necessary Evil."

get into the really heavy metal dark and it turns blue. I loved the way DS9 looked before the Federation started to fix it up."

"Okay, professor, if what you're saying is true, Nedel's psycho-projective abilities are killing her and I need to know why." —Sisko

SECOND SIGHT ★

11/22/93. Teleplay by Mark Gehred-O'Connell, Ira Steven Behr & Robert Hewitt Wolfe. Story by Mark Gehred-O'Connell. Directed by Alexander Singer.

Sisko falls for a mystery woman who appears to the wife of the blustery, egomaniacal terra-former Gideon Seyetik. As Sisko tries to solve this tech-mystery, he learns the wife has psycho-projective abilities and is forming an amorous alter ego due to a stifling marriage.

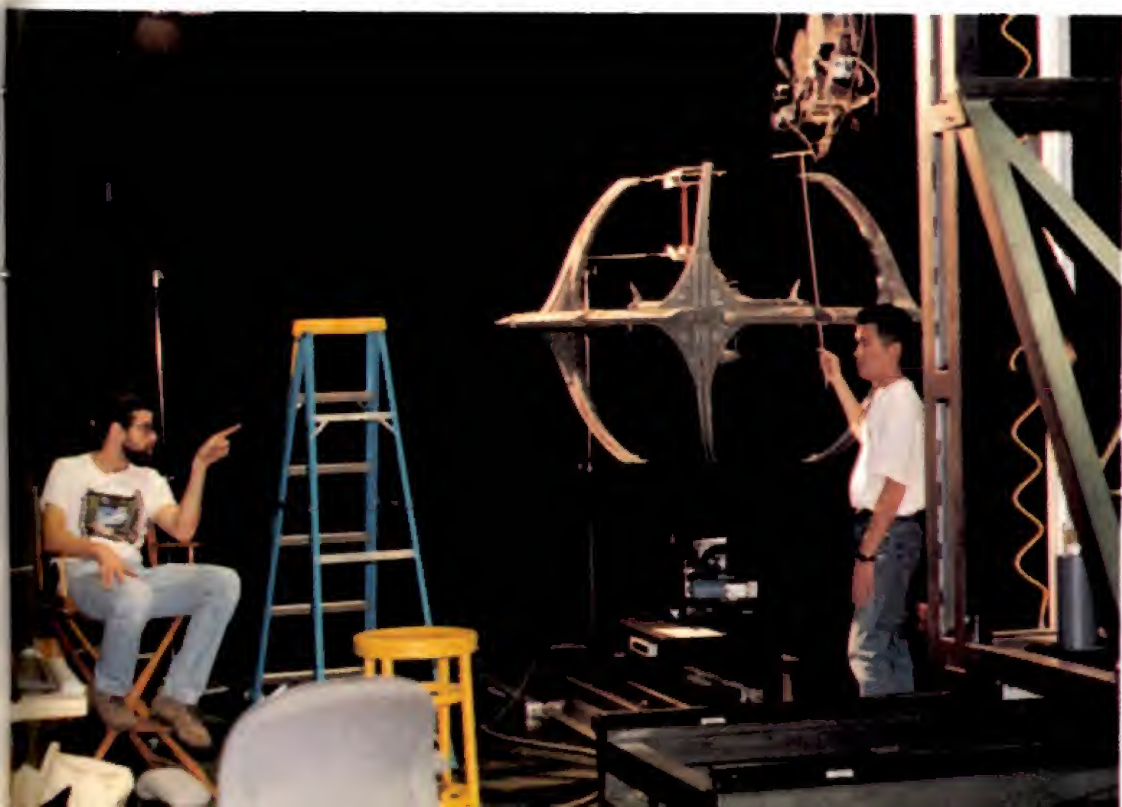
"It was a disappointment to me on a lot of levels," said Behr. "I thought the script was good, the problem is it was the closest thing we have done to fantasy. Richard Kiley, who I love, played totally over the top. The part as written was not meant to be a joke. This was a character who was fun—telling you he wrote his own obituary. It should have built to this wonderful heart-breaking scene when he said 'Let there be light,' but it was just goofy."

While the show offers some heartfelt scenes between Sisko and his son Jake, and a funny, nicely written scene where Dax pumps Sisko for the juicy details and he can't bring himself to confide in the comely Trill where he could with her male predecessor, Curson. These moments, however, cannot save a flawed premise. Richard Kiley has fun chewing the scenery, but his role has little to do with the romance, other than to justify Mrs. Seyetik's

Richard Kiley, chewing the scenery as Nedel's overbearing husband in "Second Sight."



Supervisor Glenn Neufeld and coordinator David Takemura, choreographing a motion-control move on the DEEP SPACE NINE station for "Profit and Loss."



psychic projection whatsa-ma-whoz-its.



Racial intolerance in "Sanctuary," as the station deals with the Skreeans, unappealing immigrants.

SANCTUARY ★★★

11/29/93. Teleplay by James Crocker. Story by Dave Essoe. Directed by Les Landau.

In this episode, DS9 again ventures into the realm of social commentary and comes up with a winner. Bajor is faced with the mass influx of Skreeans, a tormented people from the Gamma quadrant who believe Bajor is Kentanna, the planet of their prophecy. The only problem is there are three million of them. In a departure from STAR TREK's open acceptance of all aliens, the crew has a difficult time overcoming their prejudices toward the Skreean's flaking skin and bizarre ways (like their opinion that men are too emotional to make effective leaders.)

"This was a tough episode, because the story took a long, long time to get right," said Behr. "We had difficulty deciding who these people would be. We talked about them being ugly at first, and rat-like, and stupid. We were trying to make them on the surface as truly unappealing as possible, just to show these issues are difficult. You don't just embrace someone right off the bat. Fred Rappaport, who is a really good writer, put in a good first draft that Robert [Hewitt] and I brought the rest of the way. There was good stuff with the Ferengis looking down on the Skreeans. I grew up in New York City, so I saw every racial and religious group looking down on the one that came next. Things will never get better unless we reach out to those who come after us. It came—bang!—to Kira's face and she realized it, but too late in this one. I thought it was one of the most affective endings that we've ever done."

"I know you Elorians. You listen. People like to talk to you." —Odo

RIVALS no stars

1/3/94. Teleplay by Joe Menosky. Story by Jim Trombetta and Michael Piller. Directed by David Livingston.

As the friendly rivalry between Dr. Bashir and O'Brien turns competitive on the raquetball court, an Elorian con-man, Martus Masur (Chris Sarandon), has an unusual streak of good luck. A chance encounter with an old man in a detention cell provides Masur with a new gaming gadget. Soon he is giving Quark a run for his money

tographed eight at a time. This allowed Hutzel to layer them and add a feeling of depth to the nodefield the Runabout is forced to navigate through.

"The idea of having a universe in the back seat of the Runabout was kind of a last minute idea," said Hutzel. "Originally it was just going to be a glowing blob towed along in a tractor beam behind the ship, but the director decided it would be more exciting to have the universe in the Runabout with the actors.

The "universe" that occupies the transporter pad at the rear of the Runabout was created using a gas explosion element which Hutzel filmed at 360 frames per second with a Photosonics high-speed camera. This gave the universe a slow but very natural rate of expansion.

"I talked to Gary Monak about the type of fireball I needed and he devised a very clever way of providing what I wanted," said Hutzel. "He filled balloons with propane gas and then ignited them with a torch—don't try this at home kids—and created these very colorful fireballs with a lot of texture in them. I chose the one I wanted, double printed it on itself to lose the spherical shape, and tinted it blue in the Abekas A84 digital switcher. Then I placed a stock twinkle effect in the center to create the illusion that there are galaxies and stars inside it."

Hutzel also created the effects for "The Maquis (Part II)," including the climactic scene in which three Runabouts attempt to prevent over 30

Since the Runabout wasn't named in the script, the effects team dubbed it the U.S.S. Nash, named after Image G motion-control operator Erik Nash.



Filming Judy Elkins' sculpture of the evil Odo for "Crossover," cast in hot melt vinyl by Tony Mininger and rigged with primer cord to explode (right) by Gary Monak.



Maquis from attacking a Cardassian freighter. The Maquis attempt to outflank the Runabouts and a major battle ensues, in which two of the Runabouts and one of the Maquis ships are severely damaged.

"Battle sequences are always a lot of work and for this one we had over 30 individual ship shots, which requires a lot of time and hard work from the motion-control team," said Hutzel. "What also made this battle challenging were the changes we had to make to our shots to match them to the screen direction of the live action. We had to create a serpentine move as the ship turns around, and integrate that into the timing and choreography of the battle. It was hell, but ultimately very satisfying when it was done."

Another effect which challenged Hutzel's creativity

occurred in "Crossover," in which Kira and Bashir accidentally end up in an alternate universe where they encounter an evil Odo. Bashir finally puts an end to the character by shooting him, a simple enough effect to create. Making it more difficult was the fact that the evil Odo was supposed to explode on impact; something most actors find exceptionally difficult without the help of special effects.

To create the effect coordinator Judy Elkins sculpted a likeness of Odo to match the position the actor holds as he is shot, arm outstretched, a gun in his hand. "It was a remarkable piece of work," said visual effects producer Dan Curry. "Judy sculpted it by eye and she did a tremendous job with it."

Tony Mininger took Elkins's clay sculpture and used it to create a mould from which several Odo replicas were created. "We made some out of hot melt vinyl and some from wax so we could experiment and find out which gave us the best result," explained Hutzel. "Then we filled them with methyl cellulose, Gary Monak fitted them with primer cord and we blew them up one by one. It was very messy, but lots of fun." □

with a competing casino. Quark's response is to stage a charity raquetball tournament between the good Dr. and cranky engineer.

Luck as a premise is certainly intriguing and in the hands of a Rod Serling could have yielded numerous insights into the human condition and the effects random fate has on our mortal existence. There are certainly some trappings here of the TWILIGHT ZONE, but Joe Menosky is no Rod Serling. There simply isn't enough story and what there is spread too thin.

For instance, Sarandon does not inherit the gadget until the climax of act one. Why not get into the story as soon as possible, in the teaser? For that matter, why have this guest star assume such a central role? The purpose is to give Quark some competition, but this is never really played out. Why not give Quark this gadget? Imagine the possibilities of a Ferengi with unbeatable good luck! Seeing Quark rise to new heights as the rest of the crew suffers from terrible bad luck would have been hilarious. And what's this about raquetball? Show of hands—does anyone tune in to STAR TREK to see raquetball?

"I was a little disappointed in 'Rivals,'" said Behr. "I thought that could have been a better show. There were some nice things about it, but it did not work for me. It was one of those shows that should have been clever, where you want the audience to sit at home and say, 'Aren't those clever bastards. They are so clever.' And it just didn't strike me as being clever enough. Luck as a concept was just a difficult idea to get the audience to care about. I don't think it was cast to its fullest advantage, that held it back somewhat."



Chris Sarandan as Elorian con man Martus Masur, showing off his gambling device in "Rivals."

"I am not going to try to explain what happened to you Odo, because I haven't the vaguest idea."

—Dr. Bashir

THE ALTERNATE ★★1/2

1/10/94. Teleplay by Bill Dial. Story by Jim Trombetta and Bill Dial. Directed by David Carson.

Odo's Bajoran father figure/Sven-gali, Dr. Mora, visits DS9 with news that a newly discovered planet in the Gamma quadrant may hold the key to Odo's past. In a welcome change of scenery, Odo and company take a Runabout through the wormhole to this mysterious planet where they find organic matter similar in composition to Odo as well as an inscribed obelisk. Back at the station,



James Sloyan as Odo's Bajoran father figure/Svengali Dr. Mora visiting DS9 in "The Alternate."

however, the cosmic goop escapes its lab dish with violent results.

This intriguing episode benefits from refreshing, character-driven scenes and a well-crafted performance by guest star, James Sloyan, as Dr. Mora. The promise of clues to Odo's past are abandoned by Act 3, however, when the story takes a disappointing turn into monster-movie territory as Odo becomes a kind of creature from the Id. The investigation of the goop and mysterious obelisk are never resolved.

"The back story for this was laid in the [first season] episode when [Odo] got stuck in the turbo lift with Lwaxana [Troi] and described the man who had been his mentor/teacher, taking care of him when he first arrived," said Rene Auberjonois. "When we finished that episode, I went to Michael Piller and said, 'I hope if we ever do a story about that character that I can play him.' And Michael said, 'That would be great.' But as it turned out, what they did was write a wonderful role for the guest [performer]. It was too big a part, considering I would have to change makeup. It became a technical impossibility. At first I was disappointed, but Jimmy Sloyan is such a wonderful actor, and it really would have been much too much for one actor to do."

"To tell you the truth, I think the obelisk was simply a red herring," said Auberjonois. "In fact, I asked [director] David Carson if anything is going to happen with this thing and he just grinned and said it's just a red herring to confuse the audience so they don't get too far ahead of us and realize that it's Odo who's creating all this on the station. But I never assume anything. Watch, three stories into next season there will be a whole story about the damned obelisk still floating around the station."

ARMAGEDDON GAME ★★1/2

1/31/94. Written by Morgan Gendel. Directed by Winrich Kolbe.

Bashir and O'Brien succeed in destroying the last weapons of mass destruction, known as harvesters, of two warring races, the Kelloran and T'Lani. All goes well until the two races decide to ensure the complete eradication of the harvester technology by killing their destroyers. O'Brien and Bashir escape to a war-scarred planet, where O'Brien is infected by the weapon's deadly virus.

"This is why writing is difficult," said Behr. "We wrote this whole show as a chase show, Bashir and O'Brien being chased on this planet."

We said, 'This is going to be expensive. We're not sure we can do it.' And [Michael Piller] said, 'Write it.' We had a week before we went into preproduction so Jim [Crocker] and I came in on weekends, banging away. Then Michael said, 'You're absolutely right, we can't do it. Put it all in one room.' We had five days before we started shooting, so basically we did a chase show in one damn room. Luckily the acting and direction was so good that I think it worked."

What begins promisingly as a classic, post-apocalyptic tale, however, sputters into a talky character-piece between the normally bickering Bashir and O'Brien. What should have been a heroic adventure is reduced to chit-chat about past loves and engineering. There are some nice moments back on the station as Kira and Dax discuss Bashir's death, but the scene in which Sisko informs Keiko O'Brien her husband has died is stiff and truncated.



Bashir and O'Brien work on an orbiting lab, destroying biological weapons in "Armageddon Game."

"Tell Keiko I love her."

—O'Brien

WHISPERS ★★★

2/7/94. Written by Paul Robert Coyle. Directed by Les Landau.

Told in an atypical film-noirish style, using flashbacks and narrative, O'Brien relates how he returned to DS9 from a routine mission only to find his friends acting very suspicious. A fine bottle show with true character-building moments, "Whispers" also manages to showcase the DS9 station itself and day-to-day life aboard it. I won't spoil the ending by giving it away. It's that good.

"Would you like me to massage you?"

—Cassandra

PARADISE ★★★

2/14/94. Teleplay by Jeff King, Richard Manning & Hans Beimler. Story by Jim Trombetta and James Crocker. Directed by Corey Allan.

While surveying the Arelias System, O'Brien and Sisko beam down to an M-class planet to find a group of stranded Starfleet personnel who have rejected technology in favor of the simple life. Their leader/prophet/judge and jury, Alixus (Gail Strickland), a back to nature zealot, sabotages their efforts to return to their shuttle and attempts to break Sisko's will. Part BRIDGE ON THE RIVER KWAI, part COOL HAND LUKE, this interesting,



Chief O'Brien and Alixus (Gail Strickland), the fanatical leader of Starfleet survivors in "Paradise."

well told story benefits from some refreshing outdoor location shooting. On the downside is the character of Alixus (who is saddled with two long winded soliloquies), and the lack of a fitting comeuppance for this arrogant false prophet.

"This was a difficult show that went through many changes and a lot of scripts," said Behr. "It was an interesting issue, and I thought Avery [Brooks] was pretty good in it. He really shows that he is a leader. It was okay, not a failure. To me, something like 'Second Sight' was a failure. I just think 'Paradise' could have been better."

"Why should it matter to you if a hologram cries?"

—Odo

SHADOWPLAY ★★1/2

2/21/94. Written by Robert Hewett Wolfe. Directed by Robert Scheerer.

On a tour of the Gamma quadrant, Dax and Odo respond to unusual omicron particle readings. Without a thought of the prime directive, the two beam down to a peaceful, idyllic city suffering from an unusual problem...it's people are disappearing. Working with the town sheriff, the two discover the entire village is an immense holographic projection. Meanwhile, back at the ranch, Kira puts the moves on hunky Vedek Bareil (Philip Anglim).

This notion of an idyllic people living a lie is a classic TREK theme, dating back to the old series. Here the premise provides a nice opportunity to soften and deepen the character of Odo, as the resident curmudgeon befriends a little girl. The B plot of a romance between Kira and Bareil, and the C plot of Sisko's son not wanting to enter Starfleet die on the vine.

"We put a lot of work into that"

Keiko (Rosalind Chao) suspects something amiss when her husband returns in "Whispers."



STAR TREK VOYAGER

A preview of the new STAR TREK series to debut in January, designed to fill the "generation" gap.

By Dale Kutzera

June was moving time at the Hart building on the Paramount lot in Hollywood. As the writing staff of NEXT GENERATION split up between VOYAGER and DEEP SPACE NINE, offices were swapped to consolidate the staff of the former on the first floor and the latter on the fourth. Changing offices was the final reminder that NEXT GENERATION had ended and a new series, STAR TREK: VOYAGER, was about to begin.

One early plan for this new strategic chapter in the STAR TREK franchise was quite simple. THE NEXT GENERATION would end and a new cast would simply come on board to take their place. Paramount could negotiate a new, more profitable syndication deal for this "new" show, lower production costs by replacing TNG's

Executive producer Jeri Taylor, one of the series co-creators with Rick Berman and Michael Piller.



The new series' backstory: evacuating Federation Indian settlers from a newly declared Neutral Zone with Cardassia in TNG's "Journey's End."

increasingly expensive cast, and even use the same sets. The plan made perfect economic sense, but, not surprisingly, offered little creative challenge for Rick Berman and Michael Piller, creators of the only other post-Roddenberry STAR TREK series, DEEP SPACE NINE.

Piller, who never intended to make STAR TREK his entire career, had poured all his energies into DS9. Reinventing—essentially recasting—THE NEXT GENERATION had little appeal. The studio was insistent, however, to maximize profits from the STAR TREK franchise and, as DS9 had proven, the audience would clearly support two series. A new spin off would not only mean a more lucrative syndication deal, it would anchor the new Paramount Network. There had to be another STAR TREK series.

With TNG executive producer Jeri Taylor brought in to

share the work load (and to provide Piller the opportunity to move on once the new series is established), the trio came up with something the studio never expected. "We are doing something a little scary," said Taylor. "We have set VOYAGER at the outer edges of the galaxy away from everything that we have known before. Their quest is to find their way home. It will take 70 years. So we don't have Starfleet. We don't have admirals telling us what to do or not to do. We don't have the usual stable of villains—Romulans, Klingons, Cardassians. We have a completely fresh slate. On the one hand that's a little frightening, because we have to fill that slate in. On the other hand it's exciting, because we are not rehashing ideas and concepts that have already been well explored in TNG and DS9."

VOYAGER's back story was established in NEXT GEN-

ERATION's "Journey's End" and DS9's two-parter "The Maquis," where a newly declared neutral zone with Cardassia has meant the forced evacuation of Federation settlers. On DEEP SPACE NINE we learned of an organized resistance to the relocation, the Maquis, led by Starfleet officers opposed to the treaty with Cardassia. The new series' two-hour pilot has the *U.S.S. Voyager* sent to this neutral zone to meet with a Vulcan spy sent to infiltrate the Maquis and monitor their actions. For reasons one insider termed "very sci-fi" both the *Voyager* and a rebel ship are transported in worm-hole fashion to a distant corner of the Galaxy. Both ships are damaged in the journey and, seventy light years from Federation space and with no apparent way home, both crews must put aside their differences and join forces to survive.

"The whole franchise of the show is trying to find your way home," said Michael Piller at a UCLA writing seminar. "That short cut, that one-armed man, that worm hole that takes me back home, that Q character that says, 'All right, you're on your way,' might be right around the bend. We might get close to getting back once a year, and of course while you're trying to find your way home you're still Starfleet and you still have a responsibility to seek new life and boldly go where no one has ever been. Only now you're not going out—you're going back in."

The start of production in



"The Maquis" on DS9 introduced a faction in Starfleet opposed to the treaty with Cardassia, eyeing Quark. The pilot kicks off in the new Neutral Zone.

September was postponed several days as the producers clashed with Paramount executives over the gender of the *Voyager's* captain. In the end, Berman and company won as French-Canadian actress Genevieve Bujold (*EARTHQUAKE, COMA*) was cast as Captain Elizabeth Janeway. After wardrobe fittings, makeup tests and two days of shooting, however, Bujold resigned from the show due to the demanding schedule of television production. Stepping into the role of Kathryn Janeway is Kate Mulgrew. The *Voyager's* make-shift crew also includes the Vulcan Tuvok (Tim Russ); Lt. Rom Paris (Robert Duncan McNeill); the Native American commander of the Maquis ship, Chakotay (Robert Beltran); Ops officer Harry Kim (Garrett Wang); a half-human, half-Klingon engineer, B'Elanna Torres (Roxanna Biggs-Dawson); an alien named Neelix (Ethan Phillips); his beautiful alien wife, Kes (Jennifer Lien); and a holographic medical officer, Doc Zimmerman (Robert Picardo).

Although comparisons to the underlying premises of *LOST IN SPACE*, *BATTLESTAR GALACTICA*, and *SPACE 1999* are inevitable, Piller was confident the show will have a distinctive style. "I've never seen *BATTLESTAR GALACTICA*," he said. "I guess it was about someone who had never seen Earth and has gone off on some rumor of a colony called Earth and they have an armada chasing them. The truth is you can find commonalities in every fairy tale. You're going to find

people who are whisked off to strange places who are trying to find their way home. Basically [VOYAGER] is an allegory for the view that instead of living your life for personal reward you have to start living life for the rewards of your children and your children's children. That to me is a very interesting, consciousness-raising series of characters."

VOYAGER may in fact be much closer to the original STAR TREK than TNG or DS9. TNG in particular dealt with a settled, routine universe, with the *Enterprise* crew more often exploring space anomalies than strange new worlds. Where DS9 stepped away from this cozy environment, VOYAGER leaves it far behind. "The idea of isolation scares me to death," said Piller. "But on the other hand, isn't that what the whole idea of STAR TREK really was—being alone and facing unknown dangers?"

Brannon Braga, so far the only staff member of the new series besides Piller and Taylor, is both excited and nervous about dealing with a new set of characters. "It is a difficult premise to work with," said Braga. "Exciting, but difficult and it's going to be frustrating at first trying to figure out how these people talk and operate, but that's the excitement of a new series. We're hoping this series will recapture that STAR TREK magic again with big, bold sci-fi adventures. We're looking for incredible concepts to explore. We want to bond with these characters through adventures. We all think it's important to really tell strong story

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show and I thought it worked, but for reasons other than why it should have worked," said Behr. "The goddamn show is going to work, because you have Odo and a little kid and Rene is so good. Even I was touched by the whole thing. But I thought it needed a touch that wasn't brought to it by the direction. It just did not have the subtleties that it needed in certain aspects.

"I felt we needed to come back to the station because we didn't have enough set. STAR TREK is not a formula show where we can do an A, B, C story. Whatever we come up with, that's the show. So sometimes we have shows with other elements in it. Because the A story was a sweet story and didn't have an overwhelming drive, I thought we could cut away and had no problem with it."

Noted Auberjonois, "I have sort of a phobia of child actors. Just this feeling that they are not having a childhood. I don't know why, because my relationships with child actors have always been good. On *BENSON*, Missy Gold was always exemplary and was a terrific person to be around. This young girl, Noely Thornton, was really wonderful to work with and it was nice to be able to do a show that shows softness in Odo. I think people know it's there. It always amazes me that they know it's there, but it's good to have a chance to act it out."



Resident curmudgeon Odo gets softened up, befriendng a little alien girl in "Shadowplay."

"Let's get one thing straight. I'm not Curson or Lela or any of the others. I'm Jadzia Dax."

—Jadzia

PLAYING GOD ★★★

2/28/94. Teleplay by Jim Trombetta and Michael Piller. Story by Jim Trombetta. Directed by David Livingston.

Dax welcomes aboard Arjin, a Trill host initiate she is to tutor and evaluate. On a trip through the wormhole, they hit a subspace interface pocket and snag a proto universe on their warp nacelle. As Arjin worries about his future and O'Brien tracks down Cardassian voles in the station's ducts, this universe expands, threatening to consume the entire station.

"This was the show from hell," said Behr. "I wish someone kept a diary on it. The anguish, the blood, the successes and failures. I thought it was a good Dax show, but in terms of the proto universe I don't give a whole lot personally for proto universes. That's not what I care



Trill candidate Arjin examines one of the Cardassian voles plaguing the station in "Playing God."

about, but I thought it worked on an emotional level and was an interesting show about Trills." The proto universe aspects of this show are indeed confusing and the final act is a mass of techno-babble made palatable only by some visually stunning effects as Dax and Arjin negotiate a Runabout through a field of verteron nodes.

Forget the proto universe. It's not important. This show succeeds by playing as a day-in-the-life episode, finally striking the delicate interplay of A, B, and C stories that Michael Piller hoped would characterize each DS9 episode. Here the cast of characters, including the character of DS9 itself, come to fruition. There is a gentle, breezy pace to the show, even a refreshing sense of whimsy with the cat-sized vole varmint and a hilarious scene between a sullen Arjin and Quark ("Rule of Acquisition number 112: Never have sex with the boss's sister."). Terry Farrell, obviously relishing the more bawdy aspects of her character, demonstrates that Dax is as comfortable in a late night tonga game as she is in front of a computer screen, maybe more so.

"We take our politics very seriously."

—Garak

PROFIT AND LOSS ★

3/21/94. Written by Flip Kolzer & Cindy Marcus. Directed by Robert Wiener.

Originally intended as a take off on *CASABLANCA*, the story ran into legal problems and had to be greatly reworked. The story centers around the return of Quark's long lost Cardassian love, Natima Lang (Mary Crosby), now the tutor of a pair of Cardassian rebels. As the trio evades capture by Cardassian agents, including Garak, Quark tries to win her heart.

"This was, to me, the biggest disappointment of the season," said Behr. "It was a show that I had a hard time keeping my temper on. We wrote all the love scenes to be light. Unfortunately Quark played it like Humphrey Bogart. This is where the danger is in Quark's character. You take Quark and make him a leading man and he isn't as interesting. All the stuff we intended as light and funny they played as if it was *SANTA BARBARA*, a soap opera. That's not why people tune in to STAR TREK. I went down and talked to the director and talked to Armin [Shimerman] again and again. "You should have believed

STAR TREK DEEP SPACE NINE

THE ALTERNATE

Designing the CGI effects for Odo's morph into the "monster from the Id."

By Tim Prokop

The effects for "The Alternate," supervised by Glenn Neufeld, involved an ambitious sequence in which Odo transforms into a large blob-like monster that threatens his companions. "The script didn't contain any real description of the creature that Odo turns into beyond the fact that it was supposed to be frightening," recalled Neufeld.

As research, Neufeld and effects supremo Dan Curry looked at other films. "We gathered together as many examples of ooze-monster special effects as we could find and built a library of melting people and gloopy creatures," said Neufeld. "We showed this to the producers when we discussed the look for Odo's alternate, because these effects are very difficult to describe without material to refer to."

Curry, a former artist and matte painter, then drew a series of sketches of the creature in various positions, to help define the look that the effects team would attempt to create. "Dan determined it would look effective and dramatic, and I looked at it from the computing standpoint to try and determine how we could digitally create this wire-frame animation and this skin texture," said Neufeld. "The drawings had shapes and motion which had never been tried before in real time CGI



Visual effects producer Dan Curry's design sketch of Odo's transformation, in a story with echoes of the '50's movie classic FORBIDDEN PLANET.

was the fact that the production was already over schedule when Neufeld showed up to film his plates. "I needed to shoot three set-ups instead of the two that the director had planned and this made things very tense on the set," recalled Neufeld. "You have to remember that I'm one person who is stopping 40 people from working while I take measurements, and shoot the plates I need. If someone had come up to me and asked what is the creature doing, I could have said it's going to rear up and attack the force field. But if some-

one had asked me what it would look like when it does this, at the time I couldn't have answered that."

After obtaining bids from a number of leading effects houses, Neufeld elected to use Video Image, the company where he had worked at prior to joining DEEP SPACE NINE. "That was an advantage because I know most of the people there and had confidence that they could deliver what we needed," said Neufeld. "I had to be there virtually the entire time because the schedule was so tight that every step had to take us in the right direction."

The visual effects for the creature were divided between three effects artists at Video Image, Bryan Hirota, Scott Giegler and Antoine Dürr. Hirota worked on the design and composition of the force field that

and, on our schedule and budget, that was terribly frightening."

Equally frightening was the fact that the schedule forced Neufeld to shoot plate photography involving the actors while the look for the effects was still being determined. "I had to go down to the set and decide that it's going to be 12 feet tall here, but it's going to start out two feet tall over there and I'll need a blue screen shot to put one of the actors in the foreground. I had to do this without a clue what the finished effects were going to look like. I knew what I wanted, but not necessarily what I was going to get and on a TV show there's no going back, ever. If a plate doesn't fit there's no way to reshoot it because I'd need the actors, the set and the set-up. It's a non-possibility."

Compounding the difficulty

Quark had made this horrible mistake in the past where he screwed this woman up and now she's back and it's a chance to redeem himself. He's trying so hard, he's desperate. There was no smell of desperation in Quark and there has to always be a smell of desperation for the character to work. Without that he loses all his charm. All of us were unhappy. When I look back on the season I see that show as the one that could have been wonderful, light and entertaining. With the exception of the scenes with Garak, it was pretty disastrous."

Performances and direction aside, I question the wisdom of positioning Quark as a leading man. Not only do I doubt Quark's ability to have a selfless, genuinely romantic emotion, but this romance between two very ugly beings (using 20th century earth standards of beauty, of course) is the last thing I want to see from STAR TREK. The only saving grace here is the always watchable Garak in the Lt. Renault role. The above star belongs entirely to Andrew Robinson.

Noted Shimerman, "I must have failed then, because in 'Profit and Loss' he was genuinely in love. Unless I was fooled for ten days, I thought Mary Crosby was playing it that she was in love with Quark at one time, certainly at the end of the episode, but like Ingrid Bergman, she had a cause that she had to follow. I'm not sure he was genuinely in love in 'Rules of Acquisition,' but I think he is quite capable of love, although he admits in 'Profit and Loss' that he is also quite capable of lusting."



Quark in the Humphrey Bogart role in a CASABLANCA rip-off, with Mary Crosby in "Profit and Loss."

"Of course you should come. The splendor of fighting and killing, a blood bath in the cause of vengeance—who wouldn't want to come?"

—Kor

BLOOD OATH ★★★1/2

3/28/94. Teleplay by Peter Allan Fields. Directed by Winrich Kolbe.

This brilliant tale from coproducer Peter Allan Fields reunites three Klingons from the original STAR TREK series, Kor, Koloth, and Kang, as well as the actors who played them, John Colicos, William Campbell and Michael Ansara, respectively. Joining forces to defeat the albino alien who killed their sons, they have come to DS9 to enlist the help of their faithful compatriot, Curson Dax, only to find Curson is now Jadzia. Dax struggles



Odo's blob monster threatens Dr. Mora, CGI by Bryan Hirota, Scott Giegler and Antoine Dürr of Video Image. Inset: Makeup by Michael Westmore.



the creature attacks, Giegler on the design and movement of the ooze monster and Dürr on a ripple effect that helps bring life to the creature's actions.

To realize the creature Giegler created a three-dimensional wire frame of the ooze monster within his computer and digitally added a skin texture to match Curry's sketches. He then animated the creature through each sequence, matching its size and actions to the live-action plates that Neufeld shot.

To make the creature appear more realistic, Neufeld wanted it to telegraph its actions through a ripple effect before it moved, as if it tenses, the ooze-equivalent of muscles in preparation for each new assault. "It's simple in concept, but creating an effect to do this was no small achievement," said Neufeld. "If we'd done it conventionally, by programming the ripples, it would have taken a tremendous amount of time, and if it didn't look right we'd have been sunk."

Dürr's solution was to create a three-dimensional grid in the computer that he placed over the areas where the creature would be rendered. By varying the parameters

of the vectors within the grid he was able to move the individual voxels (the 3D equivalent of pixels) that combine create the creature's image.

"It allowed us to manipulate the ripples and immediately see the result, rather than having to wait for an animator to create each individual movement," said Neufeld. "By changing the grid Antoine Dürr was able to ripple different portions of the creature's body at different times, so we were able to choreograph the ripples to perfectly match the creature's actions."

Another effect that was simple in concept, but similarly difficult was the impact of the creature as it repeatedly strikes the force field protecting the actors. "I always had it in my mind that the creature

would be able to deform the force field to show the strain on it," said Neufeld. "Bryan Hirota made that work, by animating waterlike ripples through our standard force field that were driven by the shape of the creature, even though it only existed as model in the computer."

The transformation that changes the exhausted monster back into Odo was achieved more conventionally, through a combination of rotoscoping and a two dimensional morph by Cheryl Budgett at Video Image. The size differential between the 12-foot creature and the six foot actor would have made this transition extremely difficult if the action had not been choreographed to avoid this.

"I knew that we'd have to do reduce the creature's size before we did the morph, or we'd have ended with this huge empty space at the top of the frame," explained Neufeld. "To make sure the creature and Rene [Auberjonois] weren't too far out of scale we gradually reduced the creature's mass. When it reconfigured itself for the last two attacks on the force field it withdrew two pseudopods, but only extended one new one, making it progressively smaller." □

The lunging Odo monster, caught in a force field, sends Dr. Mora sprawling, CGI effects by Video Image, supervised for the show by Glenn Neufeld.



with her desire to help her friends and her distaste for simple vengeance.

"This evolved from doing a show about Klingons and Dax," said Behr. "And if I remember correctly, [writing staffer] Robert Wolf and I were talking and he said as a throw away, 'Too bad we can't use any of the old Klingons.' I went to Michael [Piller] and thought we would have a whole discussion on it, but Michael's eyes just lit up and he said, 'Absolutely, see if we can find them.' I'm a big fan of Michael Ansara from the days of *BROKEN ARROW* and I like William Campbell from all those movies he made in the fifties like *BATTLE CRY* and *NAKED AND THE DEAD*."

Tracking down these three performers proved to be a challenge for Behr and the casting staff. "Colicos works all the time up in Canada and was doing a play down here," said Behr. "Michael Ansara is semi-retired, but was easy to find. No one knew who William Campbell was, which pissed me off, because he had this incredible career in the '50s and '60s as a supporting player in grade A movies like *MAN WITHOUT A STAR* with Kirk Douglas." Finally, Richard Arnold, official *TREK* historian for Gene Roddenberry, located him through Campbell's participation in various *STAR TREK* benefits.

With the added sentimentality of these three original *STAR TREK* faces (even though hidden behind '90s Klingon makeup) "Blood Oath" takes on an emotional weight equal to its physical action. Colicos in particular, takes Kor to Falstaff proportions and, according to Behr, may be seen again in future shows. Ace *TREK* director Winrich Kolbe and stunt coordinator Dennis Matalone pull out all the stops for the finale battle.



Dax with Michael Ansara as Kang, one of the Klingons of the original *STAR TREK*, in "Blood Oath."

"Without any help from us they've managed to start their own little war out here."

—Sisko

THE MAQUIS, PART I ★

4/25/94. Teleplay by James Crocker. Story by Rick Berman, Michael Piller, Jeri Taylor & James Crocker. Directed by David Livingston.

Rebel Federation members, angry at being forced out of the newly declared Neutral Zone with Cardassia, destroy a Cardassian freighter. Sisko's friend Calvin Hudson (Bernie Casey) helps investigate, uncovering the

STAR TREK DEEP SPACE NINE

THE JEM'HADAR

Introducing the new Gamma Quadrant villains proved an effects challenge.

By Tim Prokop

Given the fact that the producers of DEEP SPACE NINE want people to tune in in September, it's hardly surprising that the last episode of the season, "The Jem'Hadar," was also one of the most demanding from an effects standpoint. The episode centered around a close encounter of the violent kind with a new and warlike race who control most of the Gamma quadrant on the other side of the worm hole.

"The producers wanted the technology of the Jem'Hadar to be noticeably different from anything we've seen before, but not incomprehensibly so," explained Glenn Neufeld, who supervised the episode's effects. "To achieve this we had to design a new transporter effect, new weapons, new shields for their ships, and the ships themselves, which had to look cool and at the same time be armed

to the teeth. And as if that wasn't enough, the Jem'Hadar foot soldiers have their own individual cloaking devices! And to make it even more difficult, they were supposed to uncloak on the run!"

The cloaking devices, and the Jem'Hadar soldiers are revealed when eight of them suddenly uncloak to surround and kidnap Sisko. "For the personal cloaking devices the writers and the producers wanted something like 'Predator,'" said Neufeld. "Trying to create an effect that lived up to those expectations on a television schedule and budget was one of the most difficult things I was asked to do this season."

The simplest and most effective method for creating the effect would have involved using blue screen photography for the soldiers, but this was impossible within the schedule. "With a seven-day shooting schedule for principal photography there was

no time for blue screen, because it takes so long to set up and light," said Neufeld. "I also considered dressing doubles for the actors in blue or green suits, but there was no time for that either because we would have had to stop everything to place the doubles in exactly the same position as the actors."

The live-action photography was shot as normal, with the Jem'Hadar foot soldiers pushing their way through the bushes from which they emerge to surround Sisko. Neufeld then shot two additional plates for his special effects, a clean background plate and another with monofilament used to trigger the movement of the bushes.

"I needed an empty plate with the bushes moving because ostensibly you can see right through the actors," explained Neufeld. "That plate allowed us to show the moving bushes behind the actors once they were



In a space battle, a Jem'Hadar ship rams Starfleet's starship Odyssey.

rotoscoped out by Pat Clancy at Digital Magic. He then distorted the background within the matte of the actor's shape in the Abekas A57 digital-effects generator, changing the intensity of the highlights and shadows so it looks as if the light is subtly distorted by the personal cloaking devices."

The climax occurs when the *Odyssey*, a Galaxy class starship like the *Enterprise*, travels through the worm hole with two Runabouts and rescues Sisko and is rammed by one of the Jem'Hadar ships. Both vessels are destroyed in a moment which firmly establishes the ruthless determination of the new adversary the Federation must confront next season.

"We took time-lapse video of all the camera moves for the

A threat to rival the Borg: the Jem'Hadar fighter model during construction (left). Coordinator David Takamura and supervisors Gary Hutzel and Glenn Neufeld set up a motion-control shot (right). Inset: The model mounted for filming.





Dennis Hoerter and visual effects supervisor Glenn Neufeld (r) work on the damaged saucer for the destruction of the *Odyssey*, old *Enterprise* parts.

Odyssey, so we knew where the impact point would be," said Neufeld. "We backtracked from there to scale the Jem'Hadar ship to the right size and have it fly through the neck of the *Odyssey*."

The Jem'Hadar ship explodes, as secondary explosions flare across the dish and neck of the *Odyssey*, scattering flaming debris as the ship begins to break up. The debris and the shattered sections of the *Odyssey* that follow the impact were created through a collection of spare model parts, and remnants from an explosion which was photographed last year for *THE NEXT GENERATION*.

"Last season they blew up a model for the *Enterprise*, by dropping it from the ceiling of a sound stage toward a high-speed camera while timed charges went off to blow it up in mid air," said visual effects supervisor Gary Hutzel. "I went around with a cardboard box and picked up all the pieces of the model I could find, because I knew they'd come in handy some day. My coordinator, David Takemura, combined these with pieces from kits to create a broken neck and dish for the *Enterprise*. We also had a nacelle that we were going to use, but it was stolen."

The debris was positioned to match the pieces of the *Odyssey* it would replace and filmed with the same motion control move as the ship. Pat Clancy

aligned the debris in the D1 editing bay, and Adam Howard animated the stock explosions that destroy the Jem'Hadar ship and conceal the transition from the complete *Enterprise* model to the debris sections created by Takemura. Howard then animated the secondary explosions that flare across the *Odyssey*, adding the shadows, light, flames, sparks and small pieces of debris that make the scene believable.

"We had live-action shots of people in the Runabouts watching the explosions with fifteen seconds of interactive light on their face, so I knew the sequence had to be as prolonged as I could make it," explained Neufeld. "Adam lined a piece of debris in a stock explosion so that it would appear to hit the tip of the nacelle, triggering the chain reaction that finally destroys the ship."

Sisko and the Runabouts escape through the worm hole, to reflect on the fate of the *Odyssey*, and the race who destroyed it. "The Jem'Hadar are very antisocial lizards," laughed Neufeld, "Which probably means we'll see quite a lot of them!"

Given the climactic ending for the season, there appears little doubt that Neufeld is right. Like the Borg on *NEXT GENERATION*, the crew of *DEEP SPACE NINE* have encountered a serious threat. What remains to be seen, is how they will overcome it. □

underground movement known as the Maquis. Meanwhile a mysterious Vulcan woman approaches Quark about acquiring a significant amount of weapons.

This plodding, talk-heavy episode is a calculated attempt by Berman, Piller, and Taylor to further establish the backstory to the upcoming spin-off series *STAR TREK: VOYAGER*. While Hudson creates a genuine relationship with Sisko in a few brief, unforced scenes, the mysterious Vulcan is poorly performed and the increasingly complicated plot becomes paralyzed with exposition.

"I can't believe the twisted way these shows get written sometimes," sighed an exasperated Behr. "This started out as *SHANE*. We wanted to do a simple little western for Jake and we started getting involved in giving *Voyager* a push, then a two-episode push, and it wound up being *Maquis* one and two. It's a twisted road we take."



Sisko and friend Calvin Hudson (Bernie Casey) investigate "The Maquis," Federation rebels.

"You don't want peace. You want revenge."

—Sisko

THE MAQUIS PART II ★1/2

5/2/94. Teleplay by Ira Steven Behr. Story by Rick Berman, Michael Piller, Jeri Taylor & Ira Steven Behr. Directed by Corey Allan.

In Part II, Sisko learns his old friend is part of the rebel movement known as the Maquis. As Sisko feels the heat from Starfleet he must 1) track down the Maquis, 2) rescue Gul Ducat, 3) determine if Cardassia is supplying arms to its citizens in the Neutral Zone, 4) track down arms shipped to the Maquis, 5) prevent their attack on a Cardassian outpost, and 6) help his friend Hudson. Despite all this plot, however, there is precious little in terms of compelling story. It's all busy talk with little personal impact on our hero, Sisko, who remains a wooden and largely unsympathetic personality.

"Anything where we can have Federation people acting in ways that the Federation doesn't advise or support is interesting to me," said Behr. "In fact, 'Maquis II' has a fundamental speech where Sisko discusses what it's like to be a part of the Federation and how easy it is to be living in San Francisco on Earth where it's a paradise. It's easy to be a saint in paradise, but out here it's not so easy to be a saint whether you're in the Federation or not."

"I am not a big fan of the way 'Maquis I' turned out and I'm not

sure I'm a big fan of the way 'Maquis II' turned out. Again, scenes that should have played one way were played a different way and instead of movement we had lead, and lead tends to sink."



Andrew Robinson as Garak, the Cardassian spy whose story is less than compelling in "The Wire."

"You think that because we have lunch together once a week you know me? You couldn't even begin to fathom what I'm capable of."

—Garak

THE WIRE ★★1/2

5/9/94. Written by Robert Hewitt Wolfe. Directed by Kim Friedman.

Bashir tracks down the cause of Garak's mysterious illness, and, in doing so, uncovers the riddle within a puzzle within an enigma that is Garak's past. This station-bound show attempts to pay off all the pent-up curiosity regarding Garak, and through the course of the show we learn he once held a lofty position in the Obsidian order, Cardassia's version of the KGB. His illness, a form of withdrawals, is a result of the over use of a pleasure-inducing implant, intended to kick in only in case of torture.

After several talk-filled scenes (including the entire third act played out in Garak's quarters) Bashir journeys to Cardassian space to find Garak's mentor, Enabran Tain, and hopefully, the truth. There is no pay-off, however, just more obfuscation from Tain, amiably played by Paul Dooley. The result, then, is one giant tease. Garak's strength through the season has been his general air of mystery. Andrew Robinson has created a closed book whose cover promises a story worthy of our wildest speculations. By opening this book, however, and failing to deliver a knock-em-dead story, the writers have, in a way, lessened the character's imposing sense of mystery.

"There's got to be something better than this."

—O'Brien

CROSSOVER ★★1/2

5/16/94. Teleplay by Peter Allan Fields and Michael Piller. Story by Peter Allan Fields. Directed by David Livingston.

Kira and Dr. Bashir are returning from the New Bajor colony in the Gamma quadrant when a mishap in the wormhole sends them through the looking glass into a dark alternate universe. Last seen in the original *TREK* episode "Mirror Mirror" this dog-eat-dog reality has Major Kira in charge of a brutal Tarak Nor station

STAR TREK DEEP SPACE NINE

FERENGI STARDOM

Armin Shimerman on moving Quark center stage.

By Dale Kutzera

On screen and at the conventions, Armin Shimerman's Quark has become the fan favorite of DEEP SPACE NINE. We all know the diminutive Ferengi is greedy, forever motivated by the almighty bar of gold-pressed latinum, but in DS9's sophomore season we have learned there is a soft side to Quark. "We've learned a couple things about Quark," said Shimerman. "That he's had love affairs in the past, and that he's capable of getting kissed on camera."

Between takes filming "The Jem'Hadar," second season's final episode, Shimerman looks back on Quark's development. "My first season goal was to create the character and hope the audience would respond to the work I was doing. From the response I've gotten, that happened. My second season goals were to refine what I started in the first year, and develop more character traits for Quark. He's

Wooing his Ingrid Bergman (Mary Crosby) in "Profit and Loss," not quite up to CASABLANCA yet.



Quark gets romantic in "Rules of Acquisition," as the second banana takes the lead.

getting humanized by living with the humans and the Federation. If I can, I'd like to walk the narrow road of being both comic and serious at the same time.

"Each actor sees the series and each episode through the eyes of their own character, so I have a certain agenda in the back of my head that I'd like Quark to become, and if I can manipulate line readings a certain way to get at that agenda then I try until the director or producer comes down and slaps my hand and says, 'You can't do that.'

"My agenda is to make the Ferengi a race to be reckoned with. Not necessarily ferocious. We're not Klingons, that's for sure. But it seems to me that the Ferengi were for many years comic stock characters. I feel badly about that because I started that—I was the Godfather of the race and started those footsteps in that wet cement and it was a mistake. If I had to do it

over again this [Quark] is what I would do. I'm trying to make them three-dimensional. To have a culture, an agenda, and a value system. It's not a human value system, but it's a value system that if you step back and take a look at, it's still ethical. They are very ethical about their unethicalness."

Given that Shimerman helped create the race in NEXT GENERATION's first season episode "The Last Outpost," it's no wonder he's sought out for advice by actors preparing to don the big ears. "They always come to big daddy," said Shimerman, "especially the ones that have never seen the show before. I tell them what the race is all about, what the constraints and the freedoms of the makeup are, and the choices they have to make—how to use their hands, their teeth.

"It's a bit of a learning process. TV is about headshots, so to be an efficient actor on TV you tend to do very little

and let it read through your mind and your eyes. But because of the makeup, to make facial expressions you have to do a little bit more. Luckily for me I have a large background in theater and the theater trains you to be a little bit larger than life. I have found that actors who only have TV and film training are a little intimidated by the makeup, but for those of us who originally went into the theater, it's what we wanted to do anyway; work with makeup and be a little larger than life."

Where Quark's romance in "Rules of Acquisition" was played for laughs, in "Profit and Loss" it became high melodrama. This homage to CASABLANCA centers on the return of Quark's long-lost Cardassian love, Natima Lang (Mary Crosby), now a tutor to a pair of Cardassian rebels. "When Rick Berman said we're going to do a CASABLANCA episode, I said to him, 'I'm going to play Peter Lorre, right?'" He said, 'No, you're going to play Rick.' It's ironic because one of the first notes he gave me was, 'Armin, a little less Humphrey Bogart in your performance.' I said, 'Rick, it's the overbite. I can't do anything about it.'"

Looking ahead to DS9's third season, Shimerman has some very specific hopes for his character. "There's one thing I would like to see Quark do," he deadpanned. "I'd like to see him end up in Dax's bedroom. But seriously folks, I would like to see one day, and this is way in the future, the members of

continued on page 124

and all Terrans in a state of human slavery. Kira and Bashir, taken hostage, must find a way back to their own universe.

There is a lot to recommend about "Crossover," starting with the dark environment that creates an instantly threatening mood, just as it did in the flashbacks in "Necessary Evil." Nana Visitor, perhaps the closest thing DS9 has to a central protagonist, is wonderful in the dual role, adding a cat-woman like slinkiness to bad-Kira. The scene between both Kiras is so well acted and directed that I completely believed there were two Kiras in the room together. Colm Meany is particularly effective as a down-trodden version of himself, conveying a life of a thousand hardships in just a few scenes. Even Avery Brooks, whose Sisko has remained stiff through most of the season, brings a spontaneity to the part of bad-Kira's self-destructive plaything.

Production values and performances, however, are only frosting on the cake, and there is no cake—no story—here. The original "Mirror Mirror," you may recall, involved a transporter malfunction, beaming Kirk and company into the bad-universe and bad-Kirk and company into this universe. The entire tension and drama of the story came from the predicament of good people masquerading as bad people in a brutal environment. Here that tension has been eliminated. Kira and Bashir do not switch places with their counterparts, they simply show up as twins. There is no masquerade and as a result very little tension. Everyone knows they are from the other universe.

In a dark alternate universe, Kira dresses to the nines and runs the station to boot in "Crossover."



Furthermore, the premise behind "Mirror Mirror" was this universe was a negative reflection of our own. This has also been ignored raising a lot of continuity questions. Shouldn't the bad-Kira and bad-Bashir have been going through the wormhole as well, ending up in our universe? In this brutal environment, how has Kira become leader of Tarak Nor? What special strengths does she have over her Cardassian or Klingon competitors? (Even Kirk, hero of heroes, needed a secret gizmo to zap his enemies.) If there is no Federation or Starfleet, isn't it an enormous coincidence that Sisko and O'Brien would be enslaved on the same station? And what are they mining on DS9? Is there a large coal deposit near one of the docking



Nana Visitor, the closest DS9 has to a central protagonist, as the good and bad Kira of "Crossover."

bays?

The writers have taken the easy way out here. Rather than craft a unique story, they have simply taken a premise off the rack and strung together a series of intriguing character bits. The original, as with the best of STAR TREK, used the premise to explore the simple issues of good vs. evil and innocence over corruption. The moral to the story was that good can triumph over evil—Spock will "consider it." There is no larger theme to "Crossover," and the show even trashes the original by indicating Kirk's influence on Spock led to the end of the Federation. What are they saying, that evil triumphs over good? The closest "Crossover" comes, and I'm reading between the lines big-time here, is the narcissistic love bad-Kira has for good-Kira (perhaps an indication that even the worst elements of our personality aspire to better things).

Ira Behr indicated we may be seeing more of this universe. I hope the next recipe includes a cake worthy of this great frosting.

"The one thing I've learned about humanoids is that in extreme situations even the best of you are capable of doing terrible things."

—Odo

THE COLLABORATOR ★★★

5/23/92. Teleplay by Gary Holland, Ira Steven Behr & Robert Hewitt Wolfe. Story by Gary Holland. Directed by Cliff Bole.

Kira's Lover, Vedek Bareil (Philip Anglim) is poised to be elected Kai, top-dog of the Bajoran religious order. Vedek Winn (Louise Fletcher), a competitor for the job, brings information to Kira that could ruin Bareil. Apparently, Bareil directed another Vedek, a known collaborator with the Cardassians during the occupation, to reveal the location of a rebel outpost, resulting in the deaths of 40 Bajoran freedom fighters. Kira must uncover the truth before the approaching election.

Unlike this season's opening trilogy, this story of Bajoran politics works only because of the moral and emotional dilemma our heroine is placed in. Nana Visitor, in practically every scene, carries the show, raising Bareil's angst and Winn's deviousness above soap-opera level. This story should lead us to an emotionally wrenching climax, where Kira must choose between her love for Bareil and her disgust at his act of betrayal. We are cheated out of this ending, however, as Kira learns Bareil isn't guilty at all, but was only protecting the reputation of his

mentor Kai Opaka, who revealed the location. This *deus ex machina* ending is a disservice to an otherwise superior Bajor story.

"Winning isn't everything." —Kovat

TRIBUNAL ★★★

6/6/94. Written by Bill Dial. Directed by Avery Brooks.

On their way to a romantic vacation, Miles O'Brien and wife Keiko are overtaken by a Cardassian ship. Miles is placed under arrest and taken to Cardassia Prime where he endures the idiosyncrasies of the Cardassian judicial system.

Bill Dial's script is a well-paced introduction to the Cardassian home world, realized in several wonderful matte shots by Illusion Arts. Avery Brooks, in a terrific television directing debut, has pumped each scene full of energy. The cast has never moved and acted with such purpose before.

The Cardassian Judiciar of "Tribunal" as O'Brien is put on trial in a reworking of Kafka.



The subject matter, however, can't help but play as junior varsity Kafka or Orwell. The trial, which takes up the latter two acts, is often more interested in illustrating the totalitarian nature of the Cardassian system (all defendants are guilty by predetermination, no new evidence can be presented after a trial begins, etc.) than in telling a story. It seems the modern nature of STAR TREK, as original concepts are so difficult to come by, that more and more episodes are merely variations of other stories. "Rules of Acquisition" was YENTL, "Profit and Loss" was CASABLANCA, etc. Of course, it is the nature of story telling to revise classic themes and no doubt YENTL and CASABLANCA have their antecedents. "Blood Oath" and TNG's finale "All Good Things..." can both be seen as reinterpretations on the OVER THE HILL GANG theme (itself a variation on THE THREE MUSKETEERS). I doubt either of those shows started out as homages, however, where "The Tribunal" clearly began with someone saying, "I know, let's do Kafka's *The Trial*." Increasingly, the source material is showing through.

Two other minor quibbles: Caroline Lagerfelt as Mak Bar the Judiciar not only makes a weak Cardassian, but runs counter to the races previously all-male hierarchy, and the court setting itself, which cries out for an oppressive number of Cardassian extras, is outfitted only with a trio of Cardassian children.



The captain of the Odyssey goes down with his ship in "The Jem'Hadar," a force for next season.

"You Federation guys are all alike. You talk about tolerance and understanding, but you only practice it towards people who remind you of yourselves."

—Quark

THE JEM'HADAR ★★★1/2

6/13/94. Written by Ira Steven Behr. Directed by Kim Friedman.

Hoping to do a little bonding with his son Jake, Sisko plans a camping trip in the Gamma quadrant, with Quark and nephew Nog as last minute tag-alongs. Stumbling into their camp is an alien woman, Eris (Molly Hagan), fleeing the dreaded Jem'Hadar. Thus begins a new chapter in DEEP SPACE NINE: the introduction of the Dominion as a serious threat.

"The Jem'Hadar" accomplishes this goal in high style, featuring a menacing performance by Cress Williams as T'lok T'lani, and a climactic battle of great-looking Hadar ships against the starship *Odyssey*. Armin Shimerman delivers a manifesto on Ferengi/Federation relations and enjoys a rare moment of heroism. There is even a nicely written scene between Kira and Odo as they prepare for battle. The writing staff and cast are clearly now in full command of their characters.

Less successful are the poorly conceived scenes with the *Odyssey*'s captain, who rubs Dax the wrong way. Why is every guest Starfleet officer presented as irascible? I thought Starfleet was one big, well-adjusted family.

Writer and co-executive producer Ira Steven Behr promises the Dominion will have a profound impact on DS9's third season. With the relationships of the cast established, the additions of Ron Moore and Rene Echevarria to the writing/production staff, and this intriguing new threat, the third season could be the best yet. □

Avery Brooks turns director, with John Beck, showing talent behind the camera in "Tribunal."



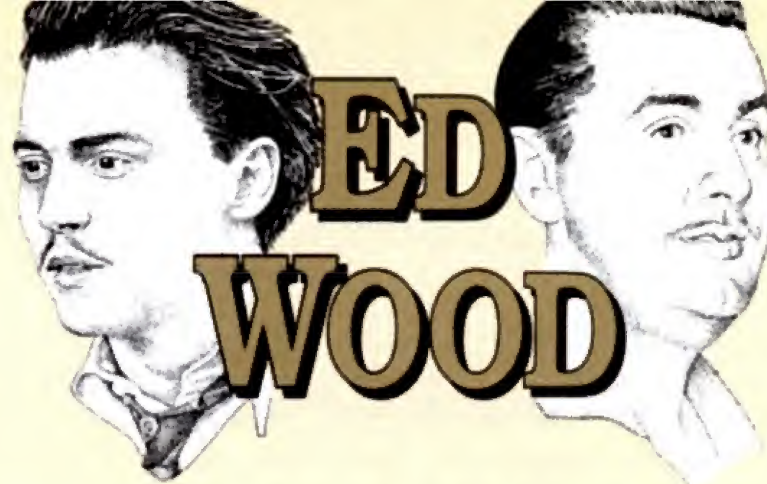
on a Gothic, haunted mansion. Approaching a window, the camera glides through it and into the parlor, where Criswell (Jeffrey Jones) emerges from a coffin to introduce the film. Then continuing past Criswell, there is a quick cut on a flash of lightning, as the camera glides down over a miniature set of Hollywood in 1952.

"For the Hollywood miniature, I took a lot of the icons of Hollywood and condensed it," explained production designer Tom Duffield. "Some of the buildings were not where they're supposed to be, but we wanted the audience to be able to tell that it's Hollywood without having to think about it."

The haunted mansion is also a miniature, and a second "bad" Hollywood miniature was built for the flying saucers to fly over, that were so laughable in *PLAN 9 FROM OUTER SPACE*. According to ED WOOD, Wood originally wanted to use model kits of flying saucers, but when his local hobby store ran out, he was forced to use Cadillac hubcaps. Larry Karaszewski claimed that story was untrue.

"There are so many different versions," he said. "Some people say Cadillac hubcaps, others say Chevy. Mark Carducci [the director of the earlier Wood documentary *FLYING SAUCER OVER HOLLYWOOD*] claims he has discovered the ac-

Lugosi as Dr. Varnoff in Wood's *BRIDE OF THE MONSTER* (1956), a horror legend then in decline.



LUGOSI'S MAKEUP

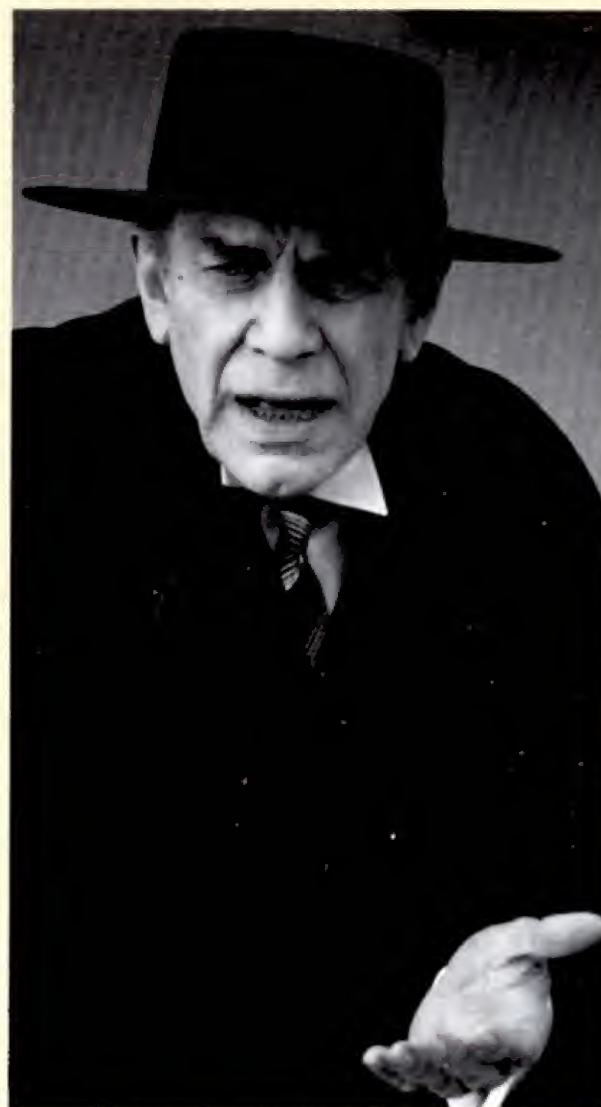
Designer Rick Baker on transforming Martin Landau into Bela Lugosi.

By Lawrence French

Rick Baker is the modern-day equivalent of Jack Pierce, the legendary makeup artist responsible for most of the classic makeups Bela Lugosi and Boris Karloff donned in their terror epics at Universal. So when Tim Burton needed to transform Martin Landau into Bela Lugosi for his role in *ED WOOD*, who else would he call but Baker? Perhaps, but when Baker first heard about the project, he wasn't about to take any chances.

"When I found out Tim was going to do *ED WOOD*, I said to myself, 'I have to do this,'" explained Baker. "I'm a big fan of Lugosi's, as well as the Ed Wood movies. So I wrote Tim a letter, telling him I wanted to do the makeup, and basically said, 'I'll give you a great deal.' Tim was excited by the fact that I was interested. That was very early on, when the picture was still at Sony. Next, I got a hold of as many stills of Lugosi from that period as I could find. Then we did some makeup tests on Martin. He was an interesting choice, because he had some things about his face that were really great, and other things that were terrible. The main thing was that Martin has a very rectangular, long kind of face, while Lugosi's is very round.

"I was concerned about making him into a rubber face, because Bela is a very real person in the script. I tried to make him



Landau as Lugosi in prosthetics designed by Baker, who advised the filmmakers to avoid using head-on angles such as this.

look as much like Lugosi with as few appliances on as possible. I could have added more rubber to the sides of his face, to make it more oval, but I felt he would look less like a real person. I sculpted pieces for the side of Martin's face, but even as I was sculpting them, I didn't think I'd use them."

"He's got ears on that help make his face look more oval, as well as an upper lip and a chin. I did the makeup like that first, to see what it looked like, thinking 'If it doesn't look right I'll put the side pieces on.' When I got the other pieces on,

I really felt that was the right way to go. We just left the sides of the face off of him."

While Baker was applying his makeup to film tests, Landau began using Lugosi's voice and mannerisms, leading him to ask Burton to provide a sound crew. "I thought we'd be looking at 45 minutes of silent film and so much of it is in the voice," said Landau. "So Tim got a sound crew and we told him not to come in until the makeup was finished. We didn't want Tim to see the process, just the impact from the final result."

Baker remembered Landau doing some funny routines as Lugosi, after he completed the makeup. "Martin did a speech from *BRIDE OF THE MONSTER*," said Baker. "Then Tim handed him a needle and syringe and Martin said, 'Ahh... my medicine.' He shot it in his arm and acted out the effect of the drugs. It was hysterical. Then I kind of coached Martin in making Lugosi faces. He tended to open his eyes too wide. I said, 'You know, Lugosi's eyes weren't that big.' You think of them that way, because of the way they lit them. So I was making faces for Martin, telling him, 'This is the expression you need to make,' or 'Squint like this.'" When the makeup was completed, Baker felt Landau looked best at certain angles. "From three-quarters profile it looks really good," he said. "From full-face it doesn't look



Landau as Lugosi playing Dracula for a theatre promotion. Inset: The actor before Baker's handiwork is applied.



as good. I kept saying to Tim, 'Shoot it from this angle, because it looks a lot better.' Then when we looked at the dailies, Tim said, 'Yeah, we'll try not to shoot him dead-on.' I don't know if he did, because it's hard to shoot a whole movie that way."

Although Baker designed the makeup for Landau, he was disappointed he wasn't able to apply it. "In the time between the tests, and when the picture moved to Disney, I got involved in another project," said Baker. "I couldn't be there to apply it and that's why I wanted to do it in the first place. I thought it would be great, seeing them recreate BRIDE OF THE MONSTER and PLAN 9 FROM OUTER SPACE.

Ve Neil ended up applying it, and the look changed considerably. I did it in a very naturalistic way, but Tim really likes these light faces with dark circles around their eyes, like in BEETLEJUICE and EDWARD SCISSORHANDS. They ended up making Bela look much

more theatrical than I had originally planned. Tim kind of snuck his influence in on Ve. He was pastier-faced and had much darker circles under his eyes than I thought was real. Apparently, it looks better that way in black and white. It kind of went halfway between what I wanted it to be, and halfway between what Tim wanted it to be. His visual sense is definitely pushed on the makeup people. Tim has his own definite style, which I wanted to get away from, for Lugosi."

Strangely enough, Burton agreed with Baker and claims to have altered his approach. "I've dealt with a lot of makeup," said Burton, "and usually I've gone for a much more theatrical makeup. This is the first time where there's a transformation and it's not too much. Rick did a really beautiful job for us. He was really into it and was a big Bela Lugosi fan. Rick did the design and the initial tests, while Ve Neil did the application."

Baker also made appliances for actor Vincent D'Onofrio

(FULL METAL JACKET), who has a brief scene as Orson Welles. "Vincent looks very much like Orson Welles, when you comb his hair the right way," said Baker. "I felt here again, it would be better to do less on him and make him more real. However, Vincent wanted to wear appliances, which we made, but never used. We ended up using dental appliances instead. They push out his cheeks and change the shape of his face, without him having to wear any rubber."

Working with Martin Landau was very enjoyable for Baker, who managed to accommodate the actor's desire for as minimal a makeup as possible. "You're dealing with an actor's face, and you want them to be as comfortable with the character they're playing as possible," stated Baker. "With Martin I made a lower lip appliance, but a lot of actors are concerned about having pieces stuck on their mouth. They're also a pain for me, because they need more maintenance than any other ap-

pliance. That area moves around so much and it's difficult when the actor goes to eat lunch. I asked Martin if he thought he would be uncomfortable with this lip appliance, and he thought he would. So we ended up changing it to a dental appliance, that pushes his lower lip out, to make it bigger."

Landau credited the early tests with Baker as being very helpful to his performance. "It helped me enormously," he said. "We were able to take the time while the picture was between studios, to do more tests. We found out that in black & white certain colors that look good to the eye, did not photograph that way. We ended up doing virtually the whole makeup in blacks, whites and greys, which we couldn't have done in color. So the tests were good for everybody." □



George Steele as Tor Johnson, Wood's monster star. Inset: The real wrestler-turned-actor with Bob Hope in *THE LEMON DROP KID*.

tual Revell flying saucer model kit that was used. Whose version do you believe? As writers we were baffled at times, because all these stories change and twist around. We just picked the version that helped tell our story."

Faced with a mass of conflicting evidence to choose from, designer Tom Duffield decided to go with paper plates in making the flying saucers. "They look like Chicken Delight paper plates, which we stapled together and painted silver," said Duffield. "That way they burned really nice, because Tim wanted them to burn. We had them hanging over the bad Hollywood miniature from bamboo fishing poles."

In contrast to the derelict look of Wood's apartment and his movie sets, several of Hollywood's glamorous nightclubs and restaurants have been duplicated. Among them are the Brown Derby and the Mocambo Room, where Wood goes to woo potential backers for his dismal projects. "Even some of the upscale sets were done in a very simple and basic way," said Czapsky. "The Mocambo Club was like that, and it was related, in a way, to an Ed

Wood movie set."

"We didn't have enough money to build the Mocambo Room," laughed Burton, "so we have the Mocambo Corner. We just built a booth there. It's the magic of cheesy moviemaking."

Writer Scott Alexander remembered that the Mocambo Room was one of the sets the production manager was trying to eliminate completely. "It was a scene that could have been shot in a hallway," explained Alexander, "but we lobbied for it, because it was a nice bit of easy production value. The last week of shooting they finally agreed to do it. It was shot with one wall, a bunch of tables, and a lot of extras going by in fifties outfits. It really gives the movie a period kick. As writers we felt it was important to get Ed out of the studio, and out of his apartment. We didn't just want it to be scenes of him directing movies."

Co-scripter Larry Karaszewski added, "The script would say, 'They're in the Mocambo Room, a Latin orchestra is playing on stage, and people are dancing,' but realistically you don't really see anything. I remember we had a meeting to decide what it should look like

IMPROVISING LUGOSI

"Good acting is improvisation, but we did it using dialogue straight from the script. The whole idea is to make people believe on the 20th take that it's never happened before."

and I said, 'There's a nightclub in Edgar G. Ulmer's *DETOUR*, which is just shadows of instruments against the wall and a woman singing. That's all you see. So that's how we shot the Mocambo Room and it looks terrific. They're just sitting in the corner booth. Tim made the right decisions where you could shoot Ed Wood style, and where to spend the money when you really needed it, like at the big premiere where you want to have 2,000 extras."

In what promises to be one of the movie's highlights, a dejected Wood visits an equally despondent Lugosi, who had just lost his unemployment benefits. Wood finds his friend doped-up and brandishing a revolver, threatening to kill himself.

"That scene is actually very funny," said Landau. "It was a little flat on paper, so we went in and turned it into something pretty wild. I'm high, and stumble over chairs, knocking things over, then fly across the room and land in a chair. I point the gun at Johnny, telling him, 'Tonight I will die, and you should come with me.'"

Although the scene uses the dialogue as scripted, Landau gives credit to Burton for allow-

ing him to improvise the scene with Johnny Depp. "We were able to open up the scene, by not doing what the script said per se, but to take it in another direction," revealed Landau. "As we were rehearsing it, the scene started to take shape. I go through drastic changes in demeanor, running from deep depression to manic euphoria. Johnny and I do a little dance together, and that comes out of being free and exploring the possibilities of the scene."

"It was fun, because I was working with a creative director, a good script and actors who knew the dialogue, which allows you to find your way in creating a first time experience. Good acting is improvisation, but we did it using the dialogue straight from the script. The whole idea is to make people believe it's never happened before. Even on the 20th take, it should still have a feeling of freshness. So something that started out much more straightforward on paper, ended up having a lot of texture and emotions, because of the kind of atmosphere Tim created on the set. It's one of Tim's favorite scenes in the movie. Then out of that scene, Lugosi realizes he needs help and commits himself to the sanitarium. I tried to

Johnny Depp as Ed Wood, the movie con man, regaling potential investors at a preview of his first Lugosi effort, 1956's *BRIDE OF THE MONSTER*.





Cinematographer Stefan Czapsky sets up a shot with Depp depicting Wood the cross-dresser. Inset: The real Wood, a practicing transvestite in *GLEN OR GLENDA*, the director's impassioned plea for acceptance and understanding.

make it funny and sad at the same time, and that isn't easy, but it was very joyful being able to play with it."

Burton complimented his actors on their handling of the scene. "Martin and Johnny brought a lot to that. I think we found the right spirit. You know, we've all had evenings like that. When things get low, they can get pretty low. It's hard because when you're dealing with something that's funny and tragic, you don't really know what the ultimate feeling is going to be. That will be up to you, [the audience] to decide."

Because of the intensity of the emotions involved in the suicide scene, Burton wanted to shoot it in one long take using a hand-held camera, which made lighting the scene far more difficult for Czapsky. "We had this little house in Torrance," said Czapsky, "and the problem became where to put the lights. It was Bela at his most desperate, and Tim said, 'Let's go for a gutsy kind of horror film light-

ing.' Out of the rehearsals, they got the idea of having Martin come in and stumble around, because he was so strung-out, and then he knocks over a lamp. Well when the lamp is on the floor the light comes from underneath, and it looks a little bit like a horror film. But you can't just use the lamp on the floor to light the scene, because it won't come out exposed right. I ended up putting a light on the end of a stick, and walking around with it, staying between the actors and the camera, which were both moving around quite a bit." (In editing the scene, Burton has since added cutaway shots).

Kathy Wood, Ed's widow, visited the set one day, quite by accident. "She was just walking home with her groceries," said Alexander, "and literally stumbled onto the set. I grabbed her at a bus-stop, and brought her over to the set, because she was walking away and wasn't even going to stop. Johnny was doing a scene where he's coming out

of the studio in drag, and he was very nervous about meeting Kathy. She said to him, 'God, you sure do look like Eddie, except you're more handsome.' It was no shock to her seeing Johnny in transvestite gear. She was used to seeing Ed that way."

Kathy Wood came back to the set a second time, while Martin Landau and Depp were doing a scene walking down the street. "After we were done, I went over to her," remembered Landau, "and tears were streaming down her cheeks. She was very moved and said, 'You're just like Bela.' I replied [in Lugosi's voice], 'My dear, I am Bela, for all intents and purposes.'"

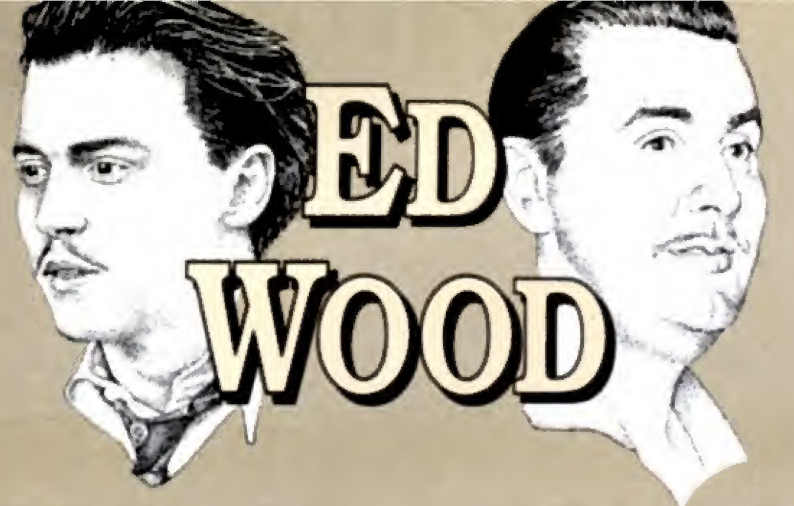
In fact, Landau seems to have had that effect on most of the crew. Noted cinematographer Stefan Czapsky, "Martin became Bela to me. His performance is so convincing that you just accept him immediately as Bela Lugosi."

Rick Baker who designed the Lugosi makeup for Landau



remembered Burton's first reaction when he saw Landau in his makeup. "Tim's mouth kind of dropped open and he just couldn't believe it was makeup. He liked it a lot. I wish I had a video of his reaction. Martin was very into being Bela. He's very subtle and understated, it's not an over-the-top Lugosi, but a very real Lugosi. I think it's better that way, because with the makeup on you don't want him to become a cartoon Bela."

Burton cast Landau as Lu-



PRODUCTION DESIGN

Tom Duffield on matching Wood's B-movie look.

By Lawrence French

Production designer Tom Duffield was charged by director Tim Burton with recreating the sets of Ed Wood's most famous films. "It goes against your nature to do the sets badly," said Duffield. "You're always trying to do this great thing, and get the details right, but in this case I had to pull back a great deal.

"For the spaceship set in PLAN 9, I used some masonite board, and sprayed it with water so it would warp. Then we put blank stock paper underneath it, and put ripples in it. No matter what you do, the camera cleans it up so much, it's hard to get it to look bad enough, without it becoming too hokey. Then you'd look at the sets and think, 'Oh, I've got to fix that' until you realize it's got to look that way.

"Tim really wanted it to be as close as we could get it to the originals. We went over whatever set stills we could find from the original movies, and screened the films dozens of times. Everyone read *Nightmare of Ecstasy* [the excellent Wood biography by Rudolph Grey]. I hadn't seen GLEN OR GLENDA or BRIDE OF THE MONSTER, but I remember seeing PLAN 9 before I was even in the film business, and noticing all these horrendous continuity problems. The best one is when they're in the graveyard and it's daylight looking one way, and nighttime in the next shot."

For the original infamous set of an airplane cockpit in PLAN 9 FROM OUTER SPACE, two chairs were placed in front of a doorway, from which the set decorator hung a shower curtain. To recreate that set, Duffield had a hinged wall rigged up, with a curtain that drops into place from above. "We did a scene where an actor playing the pilot walks into the studio and asks, 'Where's the cockpit set?' recalled Duffield. "Ed said, 'You're standing in front of it,' and in two seconds he's in the set. We called it 'instant set.' Things just fall into place."

According to Duffield, who has worked with Burton on both EDWARD SCISSORHANDS and BATMAN RETURNS, Burton "likes really stark, graphic sets," noted Duffield, "I'd go for a little bit of wackiness, and put quirky little things in them. In the Mocambo Room we put silver flowers on the



Paul (Max Casella), Tony McCoy (Bill Cusack), Ed (Johnny Depp), Conrad (Brett Hinkley) and cameraman Bill (Norman Alden) can't believe their eyes.

walls, and hung a big round light box, with little dingle balls coming down from it, over their booth. I tried to introduce a concept of flying saucers into the sets, because that's a really big image in the movie. Almost all of the apartments have big, round ceiling ventilators that look like spaceships. Even in the Downey movie theatre, where they have this disastrous premiere for BRIDE OF THE MONSTER, I put round lights on the walls that resemble hubcaps."

EDWARD SCISSORHANDS proved to be the initial inspiration for ED WOOD's design. "Initially, Tim and I talked about how it had simplistic, stark sets, where we put in little bits of interest, so the characters would stand out from the sets,"

recalled Duffield. "I didn't have time to make a lot of designs, so I'd make thumbnail sketches, and show them to Tim. He might change a few little things, and then I'd be on my own."

To make accurate duplications of the sets from Ed Wood's movies, Duffield converted a warehouse in Santa Monica into soundstages. At first, Burton hoped to use the same stages (ironically named Quality Studios), where Wood actually shot PLAN 9, at Santa Monica Blvd. and Western Ave., but was disappointed to find it was just a run-down brick building. "I never found out where the original Larchmont Studios was located [where GLEN OR GLENDA was shot]," said Duffield, "so we made our recreations on two small stages in a warehouse. In the original PLAN 9, Wood had a whole stage to hold his entire cemetery set. We had to confine ours to one end of a little soundstage, where we also built the spaceship and the airplane sets, so we could shoot it all in a short space of time.

"On the other stage we built the GLEN OR GLENDA sets, which we later changed over to THE BRIDE OF THE MONSTER sets. We put in some of same things Wood used, like the mattresses for soundproofing. I had the set decorator find

Depp stands by for cinematographer Stefan Czapsky and director Tim Burton to film a shot at the Quality Studios door, padded with mattresses for sound.



BURTON ON LANDAU

“Lugosi’s acting style near the end of his life was so strange and intense. Martin was able to get that beautifully, somebody who’s completely out of it, yet has a great dignity.”



Filming *BRIDE OF THE MONSTER* on Duffield’s recreation of the set.

all the mattresses she could, and we splattered them all over the walls. When we were shooting the recreations you’d see flowery mattresses and carpet pads in the background. It looked funny and Tim liked them a lot.”

Duffield has no references to go on in recreating the interior of Bela Lugosi’s tract house in the valley. “We didn’t have any photos of Lugosi’s actual house to work from,” said Duffield, “but I think we came fairly close. There’s a lot of Gothic furniture. Heavy, crusty, carved furniture, and big paintings of Bela in his prime dominate the living room. We tried to get as much Gothic atmosphere as you could into a tract house.”

One of Duffield’s sets in *ED WOOD* certain to stand out is the funhouse where Ed takes his future wife Kathy (Patricia Arquette) on their first date. “The outside is scary with erratic symbolism, skeleton heads and things like that,” explained Duffield. “Tim likes the Edvard Munch look, so I knew which way to go with it. Tweaked and warped images. When they go inside, it’s like a hokey ’50s funhouse. We have apes flying overhead, skeleton hands and Dracula falling out of a coffin. We did several versions in model form, because it’s easier to communicate with a model, than it is with a drawing.” □

gosi, feeling he would bring a wealth of knowledge to the part. “Martin was great because he’s done so much,” said Burton. “He’s worked with Alfred Hitchcock, he’s done *SPACE 1999*. I think he understands Hollywood, so he was able to bring a certain amount of experience and feeling to a character like Lugosi. At this stage of his life, it isn’t the Lugosi of *DRACULA*, he’s different. It’s more like looking at him and saying, ‘Who’s that?’ Lugosi’s whole acting style near the end of his life was so strange and intense. Martin was able to get that beautifully. It’s a hard thing to convey, because there’s a lot of contradictions in the character. It’s somebody who is completely out of it, yet has great dignity.”

Landau recalled that Burton was actually disturbed when he came to the set out of character and without his Lugosi make-up. “I’d visit the set on days I wasn’t shooting and Tim would have trouble relating to me. It was like, ‘Who is this interloper?’ There were two people, Lugosi and Martin Landau, and Tim could relate to Lugosi, but not to me! He related to me before the movie, and after we finished it, but not while we were shooting it. When I was myself it was like I wasn’t the same person who was playing the part to Tim.”

Designer Tom Duffield also praised Landau’s performance especially, “when Martin played him as the ill drug addict. My favorite scene was when Martin had to wrestle with the octopus. We went up to Griffith Park to recreate the scene in *BRIDE OF THE MONSTER*, where Lugosi is killed by his octopus. We built a little pool and filled it up with water, and Martin [as Lugosi] is standing in six inches of water, waiting for Ed to signal for action. Then he said, ‘Somebody throw me the

whiskey,’ and he takes a big swig from the bottle and yells out, ‘Okay, now let’s shoot this fucker!’ Then he starts rolling around in the water with this foam rubber octopus. He’s screaming ‘oohh’ and ‘aaah,’ it’s really hysterical.”

Noted Alexander, “In that scene you feel bad for Lugosi, but it’s funny to see people having sunk to this level. It seemed so important for them to be doing this, even though things were going so badly. Yet, no matter how bad things got, Ed seemed to put a sunny spin on it. When they’re out in Griffith Park it’s a total disaster, but Ed was just carrying on like he was Cecil B. DeMille. Even after the movies were done, Ed would call his friends up in the middle of night and say, ‘Wake up! *PLAN 9 FROM OUTER SPACE* is on TV. It’s a great movie!’”

Alexander and co-scripter Larry Karaszewski noted how cinematographer Stefan Czapsky chose different, contrasting shooting styles for the Wood movie recreations and the rest of the film. “When Stefan shot the daytime exteriors, he would just stick the camera on the sidewalk and shoot,” said Alexander. “He had no reflec-



Lisa Marie as Malla Nurmi, aka Vampira, committing career suicide by working for Ed Wood.

tors, no lights, nothing. It was an attempt to make the film in Ed Wood style. But on the interiors, it was very highly controlled. Stefan went for a crisp, high contrast look, and took hours lighting every little detail of the scene.”

For production designer Tom Duffield, working on *ED WOOD* re-united him with Burton after serving as art director on *EDWARD SCISSOR-HANDS* and *BATMAN RETURNS*. It’s an assignment he initially turned down, due to his previous commitment to work on Mike Nichols’ *WOLF*. As a result, production designer Richard Hoover began preparing *ED WOOD*, picking loca-

Ed Wood and Bela Lugosi in a scene from Wood’s *GLEN OR GLENDA* (1953). Wood idolized Lugosi and befriended the aging actor at the end of his career.





Johnny Depp on location during the filming of *ED WOOD* in Los Angeles.

tions and designing the initial sets. However, some of Hoover's designs did not please Burton, and they didn't see eye to eye on the overall look of the film.

When the time came to recreate the opening scene from *PLAN 9 FROM OUTER SPACE*, where Criswell makes predictions from behind a nondescript desk, a seven-pointed light pattern was supposed to be placed behind actor Jeffrey Jones. Burton, who was striving for exact recreations from the movies, was upset to find only six points of light behind Criswell, and shortly afterwards decided to replace Hoover.

Writer Scott Alexander remembered the preparations for shooting the Criswell Predicts scene. "It was sort of ridiculous," he noted. "They were shooting an exterior for *GLEN OR GLENDA* and were trying to shoot the Criswell scene in the same day. Jeffrey Jones was rushed in and there was no set. They just had a wall and a desk in this awful neighborhood. It was in a abandoned storefront in Koreatown, near where the L.A. riots occurred. In *PLAN 9*,

there's a bump in the dolly shot up to Criswell's face, and Tim was getting annoyed that the bump wasn't in exactly the same place. Jeffrey Jones has to do a three-minute monologue during the shot, and they had a video playback of the real footage, to match where the bump comes in. It was just hilarious. The timing had to be identical. They didn't end up shooting it until two in the morning."

"Recreating incompetence can be very difficult," joked co-scripter Scott Alexander. "In reality Paul Marco probably just backed into the camera when they were shooting that scene. It's actually a glossy-looking shot for an Ed Wood movie. It looks great, and I was impressed with the magic of the movies that day. It showed what a good shot you can get with nothing. It's all just lighting, a desk and a wall."

According to sources on the set, original designer Richard Hoover had over-designed the production, so that it looked too good. "Tim would go through the designs Richard made and

TRAGEDY OR COMEDY?

"We're not making fun of Ed Wood, because I love all of these characters," said Burton. "There's a beauty and a passion to them. We just tried to do it in the spirit of Ed Wood."

say, 'Lose this, lose that, strip this down,' and that's why he didn't work out." Ironically, by not being bad enough, Hoover lost his chance at designing a Tim Burton film. "I'm pretty hard on that area," commented Burton. "Richard [Hoover] is fine, but we just didn't mesh. It's just one of those things that happens in making movies."

Tom Duffield, who was now free from his assignment on *WOLF*, got an urgent call to come work on *ED WOOD*. "I was able to come in and take over with very little preparation, because Tim and I talk the same language," explained Duffield. "I've done three movies with Tim, and knew where he was coming from. I had already read the script a year earlier, and thought it was great.

"It was a struggle for the first few weeks though, because we were behind and the art department was in chaos. You could see it had just dissolved into bedlam. We were short on time, and there wasn't a lot of money."

Though Burton likes to work with trusted associates—both Duffield and Czapsky mark *ED WOOD* as their third Burton assignment—the film's music

score is not being handled by Burton's long-time composer and friend, Danny Elfman. Elfman apparently was upset with Burton for some unspecified reason over *THE NIGHTMARE BEFORE CHRISTMAS*. (Perhaps it was the reviews, several of which singled Elfman out for criticism).

"I think Danny just got tired of working with me," theorized Burton. "He wanted to do other things, maybe. I don't really know." Burton recruited David Cronenberg's favorite composer, Howard Shore, to bring appropriate flavoring to *ED WOOD*. "We're still working on the music," said Burton. "We're trying to find the right spirit and tone in the score."

Since a large portion of the film deals with Hollywood in the '50s, as many of the real locations as possible were chosen, and dressed to have the appropriate '50s flavor. Among them were the Metropolitan State Hospital in Norwalk, where Lugosi actually committed himself, a brief shot of Ed Wood's seedy Yucca Flats apartment building, where he spent the last years of his life, and for the film's finale, the premiere at the Pantages theater of *PLAN 9 FROM OUTER SPACE*.

"The real premiere wasn't at

Behind-the-scenes, Depp out of character visits with the camels on the set.



the Pantages,” revealed Duffield, “but we wanted to go out on a high note, so we glorified it a bit. We had to change a lot of things on Hollywood Blvd. to make it look like it did in 1957. We dolled it up, putting different streetlights up and removing some of the trees that wouldn’t have been nearly as large as they were. We changed a lot of signs and billboards, replacing them with black & white ’50s ads.”

For Tim Burton, making ED WOOD was both easy and hard. “It’s not like you’re doing the well-documented life of Orson Welles or Alfred Hitchcock,” stated Burton. “Ed Wood died without an obituary. Nobody knew him from nothing! That allowed us a certain amount of freedom in telling the story. The Wood biography, *Nightmare of Ecstasy*, has a very RASHOMON-style of explaining what happened. Everyone has a different story about what actually happened, so we just tried to do it in the spirit of Ed Wood. We’re not making fun of him, because I love all of these characters. There’s a beauty to them and a passion.

“I understand what Ed went through, and I feel close to it. If you read the letters Ed wrote while he was making his movies, he talks like he was making CITIZEN KANE. I think every filmmaker thinks they’re making the greatest film in the world. I know that’s the way I feel all the time. That’s kind of beautiful and tragic at the same time. Your passion can keep you going, but it can also blind you. You get too caught up in what you’re doing.

“There’s that whole Ed Wood thing of justification and denial in his work. When Tor Johnson walks through a door, the cameraman tells Ed that the wall almost fell down, and Ed said, ‘Yeah, but that’s real, it could actually happen, so let’s move on.’ That whole type of thing is dangerous, because you get so into what you’re doing.

“That was, perhaps, Ed Wood’s biggest flaw. He never realized he wasn’t the talented filmmaker he saw himself as. By the time he died, at the age of 54 on December 10, 1978, he



Filming cheesy effects: Johnny Depp as Wood (Inset) directs filming of PLAN 9's saucers on a model set of Hollywood.

had become an alcoholic and had lost most of his meager possessions, having recently been evicted from his apartment. In contrast to Wood’s real life tragedy, the final scenes of the movie show Ed on the stage of the Pantages theater, receiving a rousing welcome from the audience, and movingly dedicating PLAN 9 FROM OUTER SPACE to the memory of Bela

Lugosi. For horror fans it’s a scene that’s sure to be emotionally touching.”

“Tim wanted to keep the movie on a brighter side, and not just show Wood’s faults and shortcomings,” explained Duffield. “He wanted to show how very energetic he was. He was really into the making of his movies. So we end it on a more glamorous note.”

Writer Larry Karaszewski joked that, “PLAN 9 actually did premiere at the Pantages theater and went on to become a gigantic success. We particularly stuck to the facts on that point! In reality PLAN 9 didn’t even get a release, but thematically it was correct to end the movie this way, because PLAN 9 is the movie that eventually made Ed Wood known. It’s the

thing that connected him to all of us. People seeing the movie might not know that PLAN 9 was really a disaster [when it was made], but now it's still seen and remembered. Tim Burton has just done a movie on Ed's life. So we felt the film should end on a note of some accomplishment."

Noted co-scripter Scott Alexander, "I don't think there has ever been a Hollywood movie like this. It's fun for anyone who loves moviemaking and what happens behind the scenes. We've taken this screwy underground world, which exists in little articles here and there, and given it the big glossy treatment. It crams in so many fun details from the period, it's really a kick. I think that the readers of *CFQ* will really be delighted with it. At first Ed was ignored, then he was made fun of, and now he's getting a loving tribute. He's gone through the full spectrum."

In fact, with the release of *ED WOOD* a major re-evaluation may begin to take place. It won't be long until there's a complete Ed Wood retrospective at the Museum of Modern Art, for as former AIP executive Sam Arkoff noted after being so honored, "In time, everything becomes good taste." □

Director Tim Burton checks the framing on a shot in *ED WOOD*, a perfectionist and stickler for detail.



WOOD MANIA

THE HAUNTED WORLD OF EDWARD D. WOOD, JR.

A documentary of recollections as told by Ed Wood's friends and colleagues.

By Lawrence French

Tim Burton's *ED WOOD* promises to be a fairly accurate account of Wood's life, but like most Hollywood biographies there is a certain stretching of the truth. To help set the record straight, independent filmmaker Brett Thompson has been laboring for the past two years on a documentary, *THE HAUNTED WORLD OF EDWARD D. WOOD, JR.* It promises to be a fascinating account of Wood's life story, as told by his friends and associates.

For Thompson, the idea of a documentary on Wood began when he met Crawford John (C.J.) Thomas, the producer of Wood's first picture. "My attorney asked me to meet with a man in the roofing business," remembered Thompson. "C.J. had this short film that was never completed. My lawyer said it was directed by Ed Wood, but I didn't believe it. I thought it was some sort of misunderstanding. So I went to meet with C.J. and it turned out that he did indeed have this featurette, *CROSSROADS OF LOREDO*.

"My German cameraman, Andreas Kossak was with me, and we listened as C.J. told us about his first meeting with Ed in 1947, and making the picture in less than a week. C.J. had formed Wood-Thomas Productions with Ed, and they had this



Dolores Fuller, Wood's girlfriend and frequent star, narrates on a set that befits the stardom always sought but never quite achieved.

little office on Sunset Blvd. where Ed used to sleep, because he didn't have anyplace else to go. C.J. and Ed would go out and buy dresses and Angora sweaters together. It's an unbelievable story that's quite stupefying, and I felt it needed to be told."

Although Thompson was intrigued with the idea of doing a documentary on Wood's life, his cameraman was not, and left the project before it began, asking, "Why do you want to spend so much time on bad art?" It would seem to be a very pertinent question, since like most of Wood's films, *CROSSROADS OF LOREDO* is a textbook ex-

ample of horrendous filmmaking.

"The answer to that," explained Thompson, "is that Ed was inept, but he wasn't bad. A bad filmmaker is one who puts images on the screen that don't draw you in, or they're not compelling, while Ed's films are quite watchable. He was so enthusiastic about making his movies, he sometimes lost sight of what his purpose was. He didn't think all his plot points through, and he'd get his directions wrong, but it's like a car crash. You can't believe the horror your watching, but you can't take your eyes off it, either."

Of course, even if one doesn't find Wood's movies watchable, there's little doubt he did lead an off-beat life, full of unusual occurrences and events. For instance, Joe Robertson, one of Ed's friends in the Marines, reveals that during World War II, Ed went into battle with pink panties and a bra underneath his Marine uniform, always fearful of the repercussions should he be wounded in battle, and his secret uncovered! Obviously, such stories tend to be humorous, but the approach Thompson took was to treat his subject seriously, and not attempt to be campy.

"I felt the whole key to interviewing the people who knew Ed, was to treat them like the stars that they never really

THE WOOD LEGACY

“Wood’s films are quite watchable,” said documentary director Brett Thompson. “They’re like a car crash. You can’t believe the horror, but you can’t look away, either.”



More Lavish than most of Wood’s movies, the documentary, currently on the festival circuit, places Milla Nurmi on a set with her alter ego Vampira.

were,” said Thompson. “Initially it was a struggle to get our ‘witnesses,’ because a lot of them were tired of doing interviews about Ed.”

Among those recruited for the documentary were Dolores Fuller, Ed’s girlfriend and the star of *GLEN OR GLENDA*, and such regular actors in the Wood stock company as Conrad Brooks, Paul Marco, Lyle Talbot and Vampira. “We first approached Maila Nurmi [Vampira] who said, ‘no’ initially,” admitted Thompson. “But after I talked to her, and explained the approach we were taking with the film, she finally agreed. It was a struggle to get each person, because I had to spend so much time tracking them down. I thought Dolores Fuller had passed away, but we finally located her in Las Vegas. She wasn’t thrilled to do it, because the last time she did an interview, they made it out to be a joke. We initially only hoped to get five or six people, but now we’re already up to 14, so it’s been quite remarkable.”

Gregory Walcott, who played the airline pilot in *PLAN 9 FROM OUTER SPACE*, agreed to be in the film after he discovered that C.J. Thomas was a roofer. “Greg said, ‘If C.J. will replace my roof at cost, I’ll do it!’” said Thompson. Besides spending time trying to convince Ed’s associates to appear before the camera, Thompson also had to figure

out how to finance the film. “C.J. had a little money, but not enough to make the movie,” explained Thompson. I didn’t know how we were going to do it, but I had a lot of credit cards with no charges on them, so I just said, ‘Let’s do it.’ Now I’m in debt \$45,000, but I really feel that I’ve gotten something very entertaining on film, that’s been a neglected part of cinema history.”

To help convince his sometimes unwilling “witnesses” to appear before the camera, Thompson showed them the sets and costumes that had been carefully planned for each interview segment. For Vampira, it was the lair of a sorceress, with the *PLAN 9* graveyard in the background. For Conrad Brooks, it was a western setting, since Brooks always wanted to be a western star. In fact,

Thompson and his cameraman David Miller have photographed Wood’s actors and co-workers quite beautifully, which certainly surpasses the treatment they received in Wood’s own movies.

“We wanted it to be very unique,” revealed Thompson. “That’s why we created these special environments for each of our witnesses to be filmed in. I also wanted to have little differences, so we created changes of costume for them as well.”

Although this approach might not be as spontaneous as a *cinema verite* type of documentary, it is no doubt better suited for the subject matter, as straightforward interviews would quickly become quite boring visually. In fact, by prearranging the settings, and having extensive discussions in advance about what his witnesses would say, Thompson has created a stylized feel reminiscent of ’50s still life photographs, that attempted in vain to imitate reality, and today seem totally artificial. This gives his subjects an appropriate quality of living in a world that has long since passed them by.

What happens to the people who never make it in Hollywood? That was one of the questions that initially intrigued Thompson as a filmmaker. “I

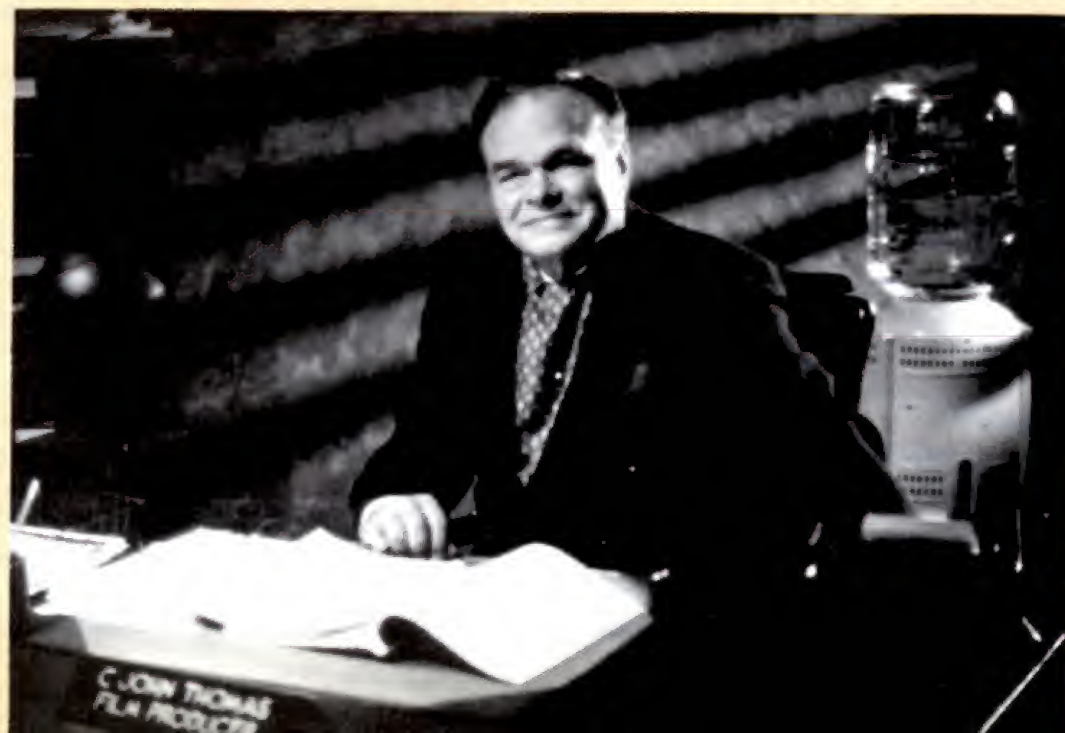
think this is a very cautionary tale,” explained Thompson. “It shows how this town can eat you up and spit you out. All these people have had a very tough life. Even those people that escaped, you can see the scars it left on them. Even if the film wasn’t about Ed Wood, I still think it would be a fascinating story. It’s about B movie people who wanted stardom, and never got it.”

Interestingly enough, Lyle Talbot and Gregory Walcott, the two witnesses who were the most successful in Hollywood before or after working with Wood, speak of him as a man of no taste and very little talent. Neither agrees with revisionist critics, who find hidden meanings in Wood’s films, or view them as neglected cultural icons of the ’50s.

Some witnesses tell stories that may be apocryphal, or do not fit in with the known facts, but Thompson feels it was not his job to judge the veracity of his subjects. “My job was to get them to talk in front of the camera,” said Thompson. “Some of the stories don’t jive, but I’ll leave that up to the viewer. I think for the most part they were credible, but with age comes wisdom, as well as a bit of trying to mythologize yourself. It’s only human nature to want to paint the best picture of your past.”

Thompson hopes to get the film shown at film festivals and in specialty theaters this fall, riding on the wake of the marketing bonanza that will accompany Disney’s *ED WOOD*. However, several other quickie documentaries are already slated for release on video, including *ED WOOD—LOOK BACK IN ANGORA* (on A*Vision/Rhino), which was scheduled to hit video stores in September. If only Wood were alive to bask in all this belated glory. □

C. J. Thomas, Wood’s former partner now in the L.A. roofing business, bankrolled the film and gets a set to play Wood’s producer one more time.



REVIEWS

FILM RATINGS

- Must See
- Excellent
- Good
- Mediocre
- Poor

THE CLUB

Directed by Brenton Spencer. Imperial Entertainment. 6/94, 93 mins. With: Joel Wyner, Andrea Roth, Kelli Taylor.

No, this isn't a feature-length commercial for an anti-car theft device, it's yet another terrorized-teens film. Six young people attending their senior prom are caught in a kind of time warp. After a full half-hour of totally pointless running around, the plot finally reveals itself: the devil is testing the teens to see who'll become eligible to join his "club" (either by committing murder or suicide).

Canadian-made, *THE CLUB* is technically smooth, but the germ of a good idea is completely wasted by the confused and poorly constructed script. Joel Wyner does an amusing, maniac turn as a weird student who is later revealed as one of Satan's minions, but the rest of the cast can do little with their roles. The film perks up a bit in the middle section, but overall it is uneven, predictable, and tedious.

● David Wilt

THE DARK

Directed by Craig Pryce. Imperial Entertainment (video). 6/94, 88 min. With: Stephen McHattie, Cynthia Belliveau, Jaimz Woolvett, Neve Campbell, Dennis O'Connor and Brion James.

THE DARK is sort of a cross be-

The penultimate horror of *THE DARK*, a prehistoric carnivorous rodent designed by Ron Stefanuk.



Manifestations of the devil in *THE CLUB*, makeup by Ron Stefanuk of Virtual Anatomy, in a made-in-Canada feature that went direct to video shelves.

tween *GRAVEYARD SHIFT* (1990) and *BLOOD BEACH* (1980). Misconceived from the word go, *THE DARK* has the misfortune to have Stephen McHattie as the hero. McHattie is one of those expressionless actors, whose thin, lined face (like Lance Henriksen's) make him ideal as villains. The villain is Brion James, who normally is extremely creative in his various roles, but director Craig Pryce is unable to get anything much from him.

These two men are searching graveyards looking for a prehistoric carnivorous rodent, a giant carrion eater inexplicably alive and kicking, who is chomping away on fresh bodies. They find it after a lot of tedious clomping around in dim tunnels. The creature was designed by Ron Stefanuk and does not bear up under the camera's gaze, especially in its extended death scene. *THE DARK* may be notable for introducing Jaimz Woolvett as one of the grave diggers; he is young and personable and projects a kind of blonde Michael J. Fox boyishness, which is pretty much all this film has going for it.

○ Judith P. Harris

THE FLINTSTONES

Directed by Brian Levant. Universal. 5/94, 93 mins. With: John Goodman, Rick Moranis, Elizabeth Perkins, and Rosie O'Donnell.

Watching this movie is like being locked in the world's biggest toy store, which, when you stop gritting your teeth at the sledgehammer sentiment and the 34 changes of style and direction, is fun enough. The landscape is littered with every possible neolithic variation on modern culture. These props are more than the movie can handle, but it'd be lost without them. They're the only reason it works at all. Their inventors show great talent

and care for detail, which makes you think that if the rest of the film is not up to that level, it's more a lack of respect for the audience that's responsible, rather than lack of talent.

● James M. Faller

KNIGHTS

Director/Writer Albert Pyun. Cinemax (cable TV). 6/94, 94 mins. With: Kris Kristofferson, Lance Henriksen, Kathy Long, Scott Paulin, Gary Daniels, Nicholas Guest, Vince Klyn, Ben McCreary.

Ninety minutes of nonstop martial arts choreography photographed through red, blue, purple and green lenses. Another tedious dystopian *MAD MAX* ripoff, complete with downbeat narration from the untalented Albert Pyun. Kathy Long is an unfeminine, ass-kicking, muscled babe with a chip on her shoulder, out to rid the world of evil vampire cyborgs (although cyborgs are humans with replacement mechanical parts; and these "cyborgs" are nonliving robots fueled by human blood). She's aided in her quest, briefly, by Kris Kristofferson, as a good cyborg. He shows up late in the running time and is killed off before the film is half over, and then spends part of the time carried around as a torso, like C3PO, in one of those *STAR WARS* sequels.

Tim Thomerson provides an uncredited cameo; and virtually all the cyborgs except Lance Henriksen (who delivers most of his dialogue as if he's extremely constipated) look like Judson Scott. There is no ending; the narration tells us there's more to come, but who cares? Made in Utah in 1992.

○ Judith P. Harris

THE LION KING

Directed by Roger Allers and Rob Minkoff. Disney. 6/94, 87 mins. Voices: Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg.

It shouldn't be any surprise that the African plains, and the creatures living

there, lend themselves wonderfully to the lush palettes and expressive animation that Disney is famous for. Indeed, *THE LION KING* is, without doubt, the most beautifully animated film that Disney has come up with in years—so beautiful, in fact, that one is willing to forgive the rote plotting of the anthropomorphized *Hamlet* storyline (we're supposed to cry when young Prince Simba's father dies, just as we did for *BAMBI*, but the feeling isn't there) and the way that a handful of lightweight, Tim Rice/Elton John songs are forced into supporting the weight of the now-mandatory, Ashman/Menken-style production numbers. When it works, there's the eye-dazzling opening number, "The Circle of Life;" when it doesn't, there's the goose-stepping hyenas and threateningly angular, German expressionist backgrounds (anybody remember *FANTASIA*?) or the overblown, bad-guy tango, "Be Prepared." Things do pick up significantly about two-thirds of the way through, when the directors toss a wise-guy meerkat, his warthog companion, and an off-kilter baboon shaman into the mix. Until then, best to just kick back and relish the view.

●●● Dan Persons

NO ESCAPE

Directed by Martin Campbell. Savoy Pictures. 5/94, 118 mins. With: Ray Liotta, Lance Henriksen, Michael Lerner, and Stuart Wilson.

Starting as a James Bond-style takeoff on the macho-heroic cliches most prominently displayed in movies like *RAMBO* and *THE GREAT ESCAPE*, this elaborate, well-produced film soon becomes the very thing it has been facetiously dismissing. Set in the year 2022, with a plot and theme very similar to *FORTRESS* and *DEMOLITION MAN*, producer Gayle Ann Hurd (*THE TERMINATOR*) makes up for a lack of originality in the first third of the film by weaving together computer graphics, special and optical effects, in-your-face camera work, and semi-subliminal imagery to liven up the story. But after all the production trickery, they're still stuck with the same tired tale of a defiant prisoner, skilled in all types of guerrilla warfare, with a haunted past, who is sent to some of the most daunting island prisons, only to challenge the system, amaze everyone with his talent and lack of a cooperative spirit, and eventually save the other downtrodden, oppressed prisoners from the sadistic, if inadequate warden (Michael Lerner).

Nevertheless, this insufficient re-tread has enough talent behind it to place it a cut above average for the genre.

●● James M. Fuller

NORTH

Directed by Rob Reiner. Columbia. 7/94, 87 mins. With: Elijah Wood, Julia Louis-Dreyfus, Kathy Bates, Bruce Willis.

Rob Reiner clearly wants his story of a boy who searches for the perfect

parents to have the whimsical feel of a modern-day fairy tale. Unfortunately, the Alan Zweibel/Andrew Scheinman script is at once too ambitious in its repartee ("I greatly admire any cuisine that can straddle borders," says North when asked if he likes Tex-Mex) and not ambitious enough in its spinning of fanciful landscapes for the peripatetic hero to visit. Only a trip to Alaska—with its suburban cul-de-sac of giant igloos and its elders dispatched upon ice floes in much the same manner that Disney World sends its visitors off into the Pirates of the Caribbean—exhibits a level of intervention commensurate with the film's WIZARD OF OZ ambitions. Side note to Bruce Willis: the audience I was with literally cooed every time you showed up on-screen. I only wish you could work some of that charm into your own feature projects.

● Dan Persons

PHILADELPHIA EXPERIMENT II

Directed by Stephen Cornwell. Vidmark (video). 5/94, 98 mins. With: Brad Johnson, Gerrit Graham, Marjean Holden.

A moderately entertaining time-paradox film with Brad Johnson as the sole survivor of the 1943 Navy experiment, now living in 1993 America. For reasons never clearly stated, he's still "attuned" to time-space experiments being carried out by ruthless military-industrial complex types, and eventually winds up in an "alternate" 1993, in which the Nazis rule the U.S. Seems a Stealth bomber carrying nuclear weapons was accidentally sent back to 1943 Germany, allowing them to win WW II. Johnson has to try and straighten everything out. The film is well-mounted, and contains an interesting vision of America under fascist rule. Gerrit Graham is amusing in a triple role, especially as the "Gauleiter" of 1993 alternate California. The film is well paced and if you overlook the usual confusing time travel logic problems, is worth watching.

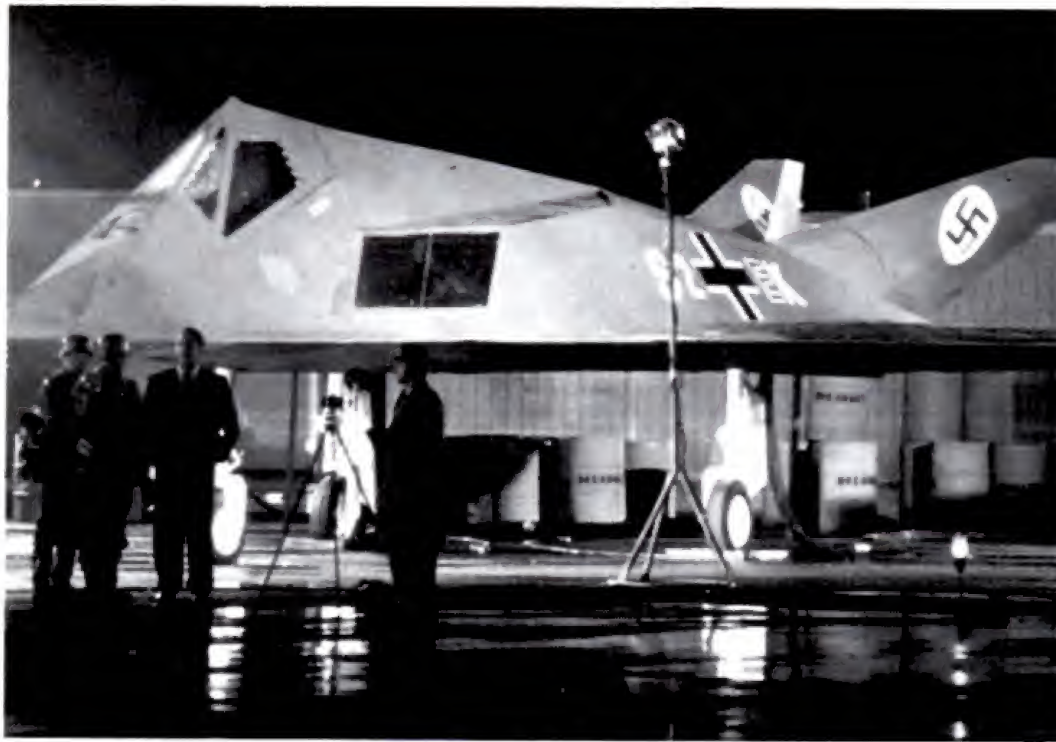
●● David Wilt

RED PLANET

Animation Director: Jeff Hall. Fox Network From Kids Television 6/94, 3-30 min. episodes. Executive producers: Lee Gunther, Michael Wahl. Teleplay: Julia Jane Lewald. Voices: Pat Fraley, Benny Grant, Mark Hamill, Hayen Hartman, Roddy McDowell, Marcia Mitzman, Stanley Ross, Nick Tate.

Julia Jane Lewald's adaptation of Robert A. Heinlein's classic juvenile, RED PLANET, has its drawbacks, and fails to match the complexity of the original, but despite its limited animation, it nevertheless towers over most Saturday morning efforts in terms of quality and enjoyability. Retaining Heinlein's outline, it concentrates on what television presents best, namely action and images, while drastically altering or foregoing Heinlein's politics and philosophical underpinnings.

The hero is still Jim Marlowe, who has to keep his "pet" Willis, a local inhabitant, out of the clutches of Headmaster Howe (voiced by the dependable Roddy McDowell), but the setting has been changed from Mars to "New Ares," a colony of "Beta Earth," and his transworld traveling companion from Frank Sutton to his sister P.J., in an effort not to alienate the female au-



A stealth bomber accidentally sent back in time to 1943 with nuclear bombs helps the Nazis win World War II in PHILADELPHIA EXPERIMENT II.

dience members who might be watching. Heinlein would undoubtedly not have approved of these and many other changes made to one of his better juveniles. The theme of his original novel had to do with how Jim grows up to be an adult, paralleled by Willis' coming maturity and the maturation of Martian society, from dependent colonists into independent settlers, who refuse to accept misguided directives from company creeps, unfamiliar with the terrain and its demands.

The show retains the distinctive tiger-striped helmets from illustrations of the original, the local fauna is exotically and interestingly presented, and a number of lively action sequences have been devised to keep short attention spans from wandering. It avoids the sexism of the original—girls are pronounced adult when old enough to cook and tend babies, while boys are adult when old enough to fight—and has been crafted with care and imagination, even if it misses the essence of its source.

●● Dennis Fischer

THE SHADOW

Directed by Russell Mulcahy. Universal. 6/94, 112 mins. With: Alec Baldwin, John Lone, and Penelope Ann Miller.

He has the power to cloud men's minds, but is the audience supposed to be part of the proposition? Russell Mulcahy's film of the popular radio serial has much to recommend it, too much to ever dismiss it as just another summer failure. The sets are evocative, the effects dazzling, and the photography seductive. But, unlike its two most obvious counterparts, BATMAN and INDIANA JONES AND THE TEMPLE OF DOOM, there's never much sense of urgency or identification with the title character. Alec Baldwin's Lamont Cranston is given supernatural powers by a Tibetan master, forcing him, reluctantly, to battle evil. Maybe his reluctance has something to do with it, but he seems to be merely going through the motions, even when he enlists a vast band of ruby-ringed assistants.

Or, perhaps it's a philosophical problem. Nihilism so dominates to-

day's values, particularly those of the action film, that good guys don't want to be good anymore. Like the main character in THE CROW, they seem happiest when they're getting down and dirty, being badder than the biggest badass. Such a concept can't work here, where there needs to be the implicit assumption of a fundamental difference between good and evil. Without it, our heroes seem tired and without motive, a mere shadow of their former selves.

●● James M. Faller

TEENAGE CATGIRLS IN HEAT

Directed by Scott Perry. Cinemax (cable TV). 6/94, 91 mins. With: Gary Graves, Carrie Vanston, Dave Cox.

Another Troma T&A film with minimal production values but at least a sense of humor. Keshra, an Egyptian cat goddess, rises in a rural Texas town, changing the towns fertile felines into naked females. These buxom gals don eccentric clothing and learn to speak English when they accidentally set off a self-help tape.

Being a low-budget film, there are only two male characters. One is a cat hater (Dave Cox, because Grandpa was killed by cats) and another is a hitchhiker (Gary Graves) who has a history of demented girlfriends, and this time falls for catgirl Cleo (Carrie Vanston). The mutated felines exhibit a lot of kittenish behavior, licking their fingers, chasing and eating mice, playing with string, sniffing and rubbing up against people, and holding their hands limply in front of them. Aside from the target male audience who sees every film with naked women in it, and who won't mind the frequently murky photography and occasionally inaudible soundtrack, the only reason to catch this is for the very clever, computer generated opening credits, which creep in on little cat feet as animated shadows.

○ Judith P. Harris

WOLF

Directed by Mike Nichols. Columbia. 6/94, 125 mins. With: Jack Nicholson, Michelle Pfeiffer, James Spader, Kate Nelligan.

Doing the Larry Talbot bit doesn't seem to phase Jack Nicholson—I guess

once you've played the Joker for Tim Burton, you've pretty much realized that there are no limits. However, director Mike Nichols, famed for such sophisticated fare as THE GRADUATE and CARNAL KNOWLEDGE, seems to be slightly embarrassed by WOLF's pulpish elements. As Nicholson, playing the lycanthropic book editor Will Randall, goes on his nocturnal forays or faces down a similarly transformed rival, you can almost sense Nichols hovering at the edge of the frame, murmuring, "Listen, I'm sorry, this scene had to go in."

Hell, let him be embarrassed, if that's what it takes to give us a horror film that treats us as thinking, intelligent adults. Light on the gore, but heavy on the acid, WOLF's most effective moments come when Randall—a man so decent that he's not above driving to Vermont over snow-cruised roads to negotiate with an author—uses his newly acquired, canine attributes (imparted by a wolf-bite received during that Vermont foray) to survive in a corporate environment he would not otherwise be equipped to handle. Director Nichols conveys these scenes with dry wit and thoughtful restraint; for all of the werewolf dramatics that take place during the film's finale, WOLF's most memorable moment may come when Randall stands on the open-work stairway of his office building, eavesdropping with a heightened sense of hearing on the petty, corporate intrigues taking place all around him. Credit, too, should go to James Spader, who, as Randall's duplicitous, dissembling protege—not only manages to survive while playing against Nicholson, but also provides a compelling reason why no scientist has ever dared cross a wolf with a weasel.

●●● Dan Persons

Alec Baldwin as THE SHADOW, a hero lacking the fundamental difference between good and evil.



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QUARK

continued from page 110

Starfleet accept Quark as an equal. That's what I'm working towards. I would like to see Quark grow and become worthy of being a peer of theirs. And I would also like them to eradicate some of the blindness they bring towards the Ferengi and begin to understand the value of the race.

"In ["Jem' Hadar"] I argue that the Federation goes around saying they will respect other people's values. It's the prime directive. But they don't seem to respect our [Ferengi] values. After all, Roddenberry was the one who created the Ferengi. It was something he worked on. I am just trying to make them as centered and real and committed to their value system as the humans are to theirs." □

VOYAGER

continued from page 105

lines at first and have character coming out of those situations rather than more introspective character pieces."

Settled into his new Hart digs after serving as a writer/producer of *THE NEXT GENERATION*, Braga has surrounded himself with objects and images that feed his unique imagination and hopes to continue to push the envelope on the *STAR TREK* universe in *VOYAGER*. "It's not going to be quite as Pollyana-ish as *NEXT GEN* tended to be at times. We want to break away from familiar geo-political structures and aliens you've seen a hundred times and just familiar situations and settings and faces. We're going into the great unknown and hopefully we can fill it with something interesting." □

TNG EFFECTS

continued from page 63

va didn't really move the way we wanted, so we finally used it as a still element that we digitally enlarged and positioned in the shot," said Curry. The steam rising from the lava was yet another element which Curry created using liquid nitrogen.

The second shot of our planet's distant past proved equally complex, combining a blue screen shot of Patrick Stewart with a background based on a photograph Curry took while on holiday in Iceland. Curry digitally altered the Icelandic landscape and added a volcano as a still element taken from a separate photograph.

To make the volcano "active" Curry combined it with a violent eruption element that he created by pushing baking powder through a hole in a piece of cardboard and filming it at high speed. Curry electronically painted the baking

powder a fiery orange color to suggest that it is a spume of molten rock. As a final adjustment he electronically painted the rocks to reflect the light coming from the effect of the story's time anomaly and flopped the animated lava, changing the direction to match the new camera angle.

"It was a very involved sequence," said Curry, "but it's rewarding to know we were able to deliver a convincing glimpse of what Earth looked like four billion years ago." After seven years on *THE NEXT GENERATION* Curry is no stranger to designing worlds, even our own billions of years in the past. □

CURRY'S HEROES

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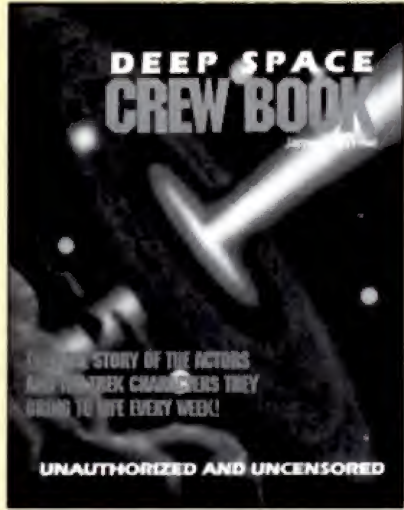
effects for some episodes. For *THE NEXT GENERATION*, Michael Backauskas supervised "Genesis" and "First Born" and Joe Bauer supervised "Preemptive Strike." For *DEEP SPACE NINE*, Phil Barberio supervised "Emergence." Eddy Williams, the visual effects associate for *NEXT GENERATION*, served as coordinator on all four episodes, allowing him to play a larger role in translating effects from script to screen.

One of the most valuable assets for the visual effects team is the vast array of visual effects and elements that have been generated over the past seven years. "There's a tremendous backlog of wonderful effects that we reuse whenever it suits our needs and won't look obvious," Curry enthused. "We have ships of all kinds, stock explosions, starfields, stars, planets, time warps and just about every galactic phenomenon that the writers could imagine in seven years of exploring the galaxy. It's a great resource, and it's one of the reasons why we're able to create all these effects for a relatively small amount of money."

This library of effects, easily the largest ever assembled for television, will undoubtedly contribute to the success of *VOYAGER*, the series Paramount will launch to replace *THE NEXT GENERATION*. While everyone in the visual effects department will miss *THE NEXT GENERATION*, there is an aura of excitement when the discussion turns to *VOYAGER*.

"Other shows started coming out, like *BABYLON 5* and *SEAQUEST*, that are doing almost all their effects with the toaster (a computer-generated image platform). I still like my models, but they're doing camera moves and things with the toaster that we can't do with motion control and I think it's time for us to address that," Curry said.

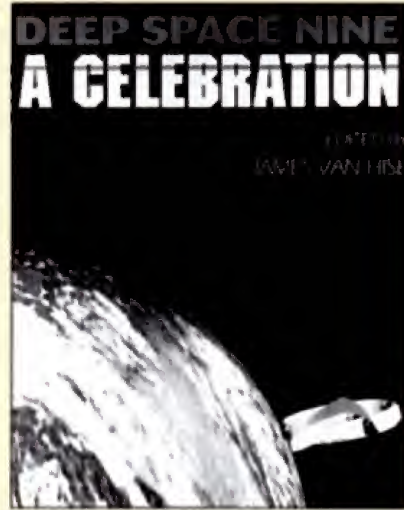
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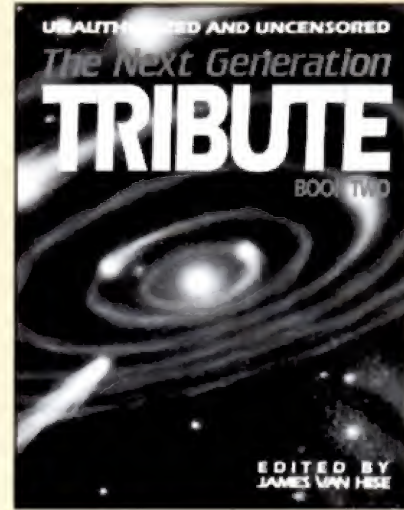
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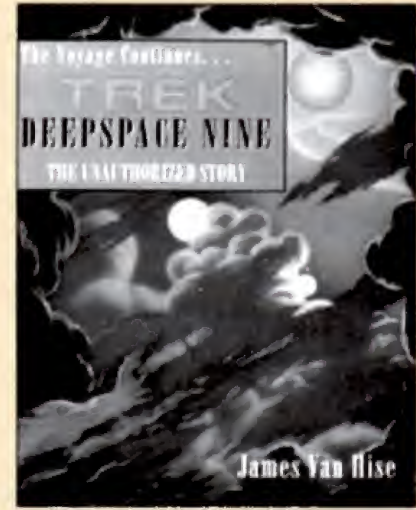
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"This last season was a joy because we'd become incredibly efficient at creating truly great effects, but there's a comfort factor that comes with that and I don't think we can afford it. One thing I really like about a new series is that we can cast off again, and have a shot at doing new effects that haven't been seen before. I'd like to see us take what we've learned on NEXT GENERATION, and marry that to the full range of technologies that are available today."

STARGATE

continued from page 34

working were filmed at a strip mine in Arizona, which first had to be cleared of rubble and loose debris for safety. The rocks were then sprayed with thousands and thousands of gallons of paint to match the material the Nagadans are supposed to be excavating. Finally, dozens of truckloads of sand were transported to the location and shaped into a sand dune to match the foreground for the shot, which was shot separately in the desert near Yuma, Arizona and combined with the cliffs through a digital composite.

"It was a massive undertaking," said Emmerich. "You have to plan shots like this very carefully because it takes half a day to get

everyone in position and half a day to bring everything down, so you only have a few hours in which you can film. Fortunately we had the right assistant directors and unit production managers for the job. I always thought the Germans were good at organizing, but these people were incredible." They had to be. Altogether, over 20,000 extras appear in the film, which also boasts the largest and most spectacular sets since THE TEN COMMANDMENTS and an extensive array of special effects.

DARKMAN II

continued from page 37

Drake's opportunity to portray a character of such unrelenting evil. "He plays a great bad guy," Vosloo said of Drake's portrayal of Durant.

"The good thing about Darkman is that he's not Robin Hood. He's not Mr. Goody Two-Shoes. If I've brought anything new to the character, it's to play this guy who's complex in the sense that he wants his life and face back. He wants to make synthetic skin to last longer than 99 minutes, but he gets sidetracked."

DARKMAN II: DURANT RETURNS will hit video stores after a major push by Universal in November, with DARKMAN III: DIE

DARKMAN DIE following in January, and a three-box set readied for Christmas, 1995. At least one more Darkman story sits on the backburner in wait of public response, and Vosloo is ready to hear directly from the fans, whose views he will gladly listen to for the betterment of future Darkman projects. "Sam Raimi said that he would like to direct one," Vosloo said. "It would be a fun gig for him. At this point, we're not sure there will be any more. We'll wait and see how people react to the new films and go from there."

HEINLEIN

continued from page 42

produced, I hope I have sense enough to stay home and write books in the future, and leave the movie never-never land to those who enjoy that rat race." And that's just what he did, writing books until ill health overtook him in 1987, which resulted in his death in May, 1988.

Over the last few years, young filmmakers have tried to bring that Heinlein sensibility to the screen. Joe Dante's EXPLORERS had much of the same feel as many of Heinlein's juveniles with a particular nod toward *Starbeast*, but failed to ground the sentiment with any real plot for the kids to get in-

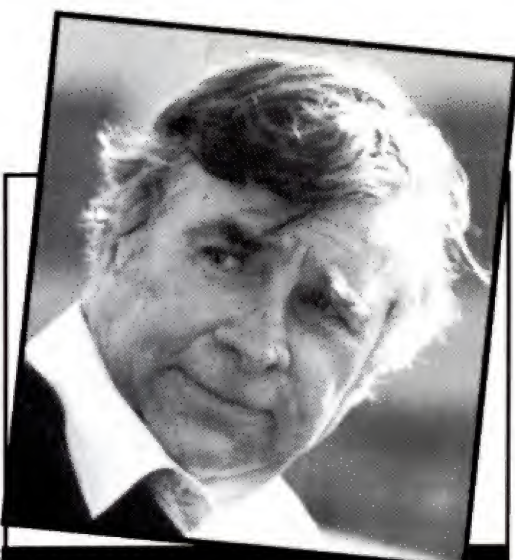
involved in.

Viewers of THE TERMINATOR would find the tricks and turns of Heinlein's consummate time travel paradox story "All You Zombies" very familiar. And ALIENS' fans would recognize the anti-corporation sentiment, the resourceful protagonist, the overly sentimental mother/daughter relationship, the intrepid soldiers, and the dangerous alien bugs as all being taken from Heinlein's lexicon.

Today, producers are finally going to the source material. THE PUPPET MASTERS is being brought to the screen as the first major feature adaptation of his work, while his sf juvenile, RED PLANET, has been a three-part animated miniseries on the Fox Children's Network, and *Starship Troopers* is under option by Columbia Pictures.

Hopefully, these adaptations will successfully translate this American master's work to the screen. He loved the art form and said of it in 1969, "Cinematography is the greatest art medium the human mind has ever yet developed, the most flexible, the most versatile of all artistic media." It would be nice to see the most versatile of writers be successfully translated into the most versatile of media.

LETTERS



Gene Roddenberry

The Last Conversation

A Dialogue with the Creator of *Star Trek*

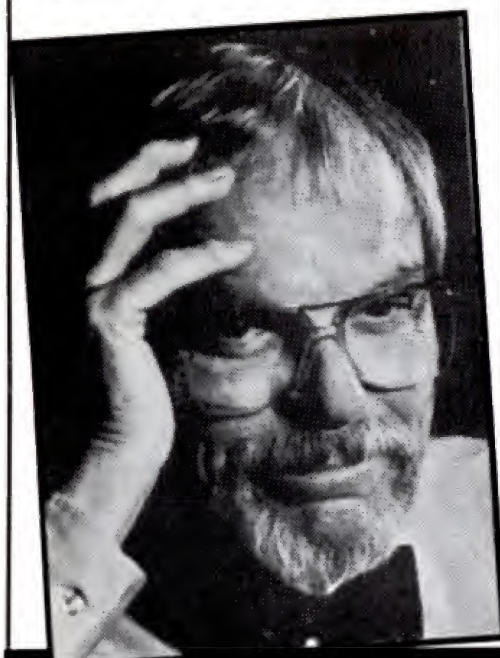
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DISSING TIM BURTON

Tim Burton is a visionary, true. Tim Burton has a very interesting cinematic style and a fresh, quirky outlook that can be entertaining. But folks, he is a *terrible* filmmaker. He has no sense of story, pacing or character. This is a man who'd make a very good creative consultant, but who should never be allowed to helm a big-budget film ever again.

Pacing. Lord, this man needs to learn that the kitsch he revels in gets real old, really fast. Take the scene with Diane Weist as the Avon lady in *EDWARD SCISSORHANDS*, entering the castle. The only reason I even remember this atrocious, obvious scene is because it was interminable! And how about the endless, enervating stream of pointless bad-guy antics in *BATMAN RETURNS*? This unrelentingly awful film literally put to sleep three of the six people I saw it with! Even *NIGHTMARE BEFORE CHRISTMAS* had shallow, uninspired, underdeveloped characters; the best animation in the world can't save a lame story and lame characters.

Need I go on? Naw. I just wanted to add a voice of dissent to all the fawning adulation undeservedly heaped on this man. If *BATMAN: MASK OF THE PHANTASM*—with its solid script, pacing and characterizations—had been shot live action, it would've made *twice* as much money as both Burton's *BATMAN* films combined.

Jim Cirile

Los Angeles, CA 90068

VAMPIRA VS. ELVIRA

Although I very much enjoyed your article on Ed Wood [25:5:21], I must take considerable exception to the remarks by Maila Nurmi (nee Vampirra). When is this woman ever going to get it through her head that Elvira is *not* a ripoff of Vampirra!? To say that Elvira is truly an original would be a gross understatement. She in *no way* deserves the cruel treatment Nurmi insists on giving her. If Nurmi persists with this insane lawsuit against

Elvira and/or tries to sabotage Elvira's career in *any way*, all of Elvira's fans will defend her and then some!

Roger Hurst

Glendale, CA 91206

TIMECOP'S DEBT TO "DAVE"

Robin Brunet's article on *TIMECOP* [25:5:6] states that director Peter Hyams lost "countless nights' sleep" before using a shot that begins "in a way audiences would be fooled into assuming they were looking over a double's shoulder."

Perhaps his insomnia could be attributed to worrying that his audience would remember that this same trick was already used in director Ivan Reitman's 1993 film, *DAVE*.

Steve Lee

North Hollywood, CA 91601

OVERRATING "THE TOURIST"

Fred Szebin's article on *THE TOURIST* [25:4:46] is one of the biggest pieces of garbage I have ever read in any publication. The sub-heading, "The Hollywood horror story of writer Clair Noto's unfiled masterpiece," is pretentious beyond words and should have alerted me to the fact that this article existed for only two reasons.

The first and most salient, commercial reason, is as an excuse to run some of H.R. Giger's artwork. I'm sure that probably causes a few casual browsers at the newsstands to plunk down their hard-earned \$5.50. Giger's name and his work can always be counted on to sell an issue. The second reason is to give Clair Noto a free forum in which to whine and act like the biggest crybaby to come down the pike in a long while.

Just who the hell is Clair Noto? What has she written (in any medium) that lends credence to her story? It's one thing to be a working writer with a body of work under one's belt and have a script rejected. That does happen. But you usually don't hear them complaining about it as long and as loudly as Noto does.

And certainly not in a national magazine. There's a word for this kind of behavior, Ms. Noto. Can you say "unprofessional?"

Get a grip. For crying out loud, it's not like this turkey was just rejected. It's been repeatedly turned down for 14 years now. 14 years! Did you ever stop to think that maybe, just maybe it's not any damned good? I tried to read the plot synopsis and I couldn't finish it. It read like David Lynch on a really, really bad day. "Still way ahead of its time," the sub-head read. Indeed. It looks like its time will never come.

Frank Campbell

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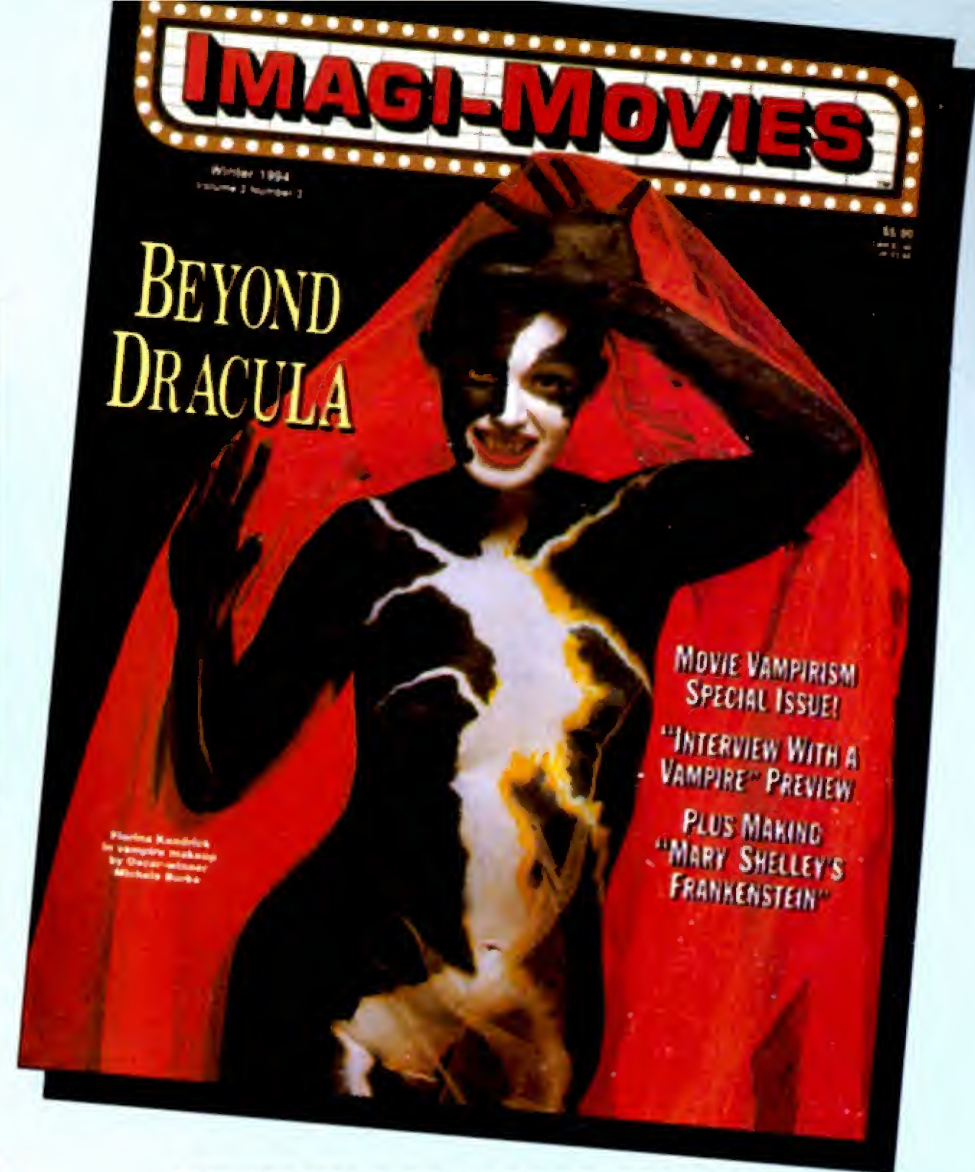
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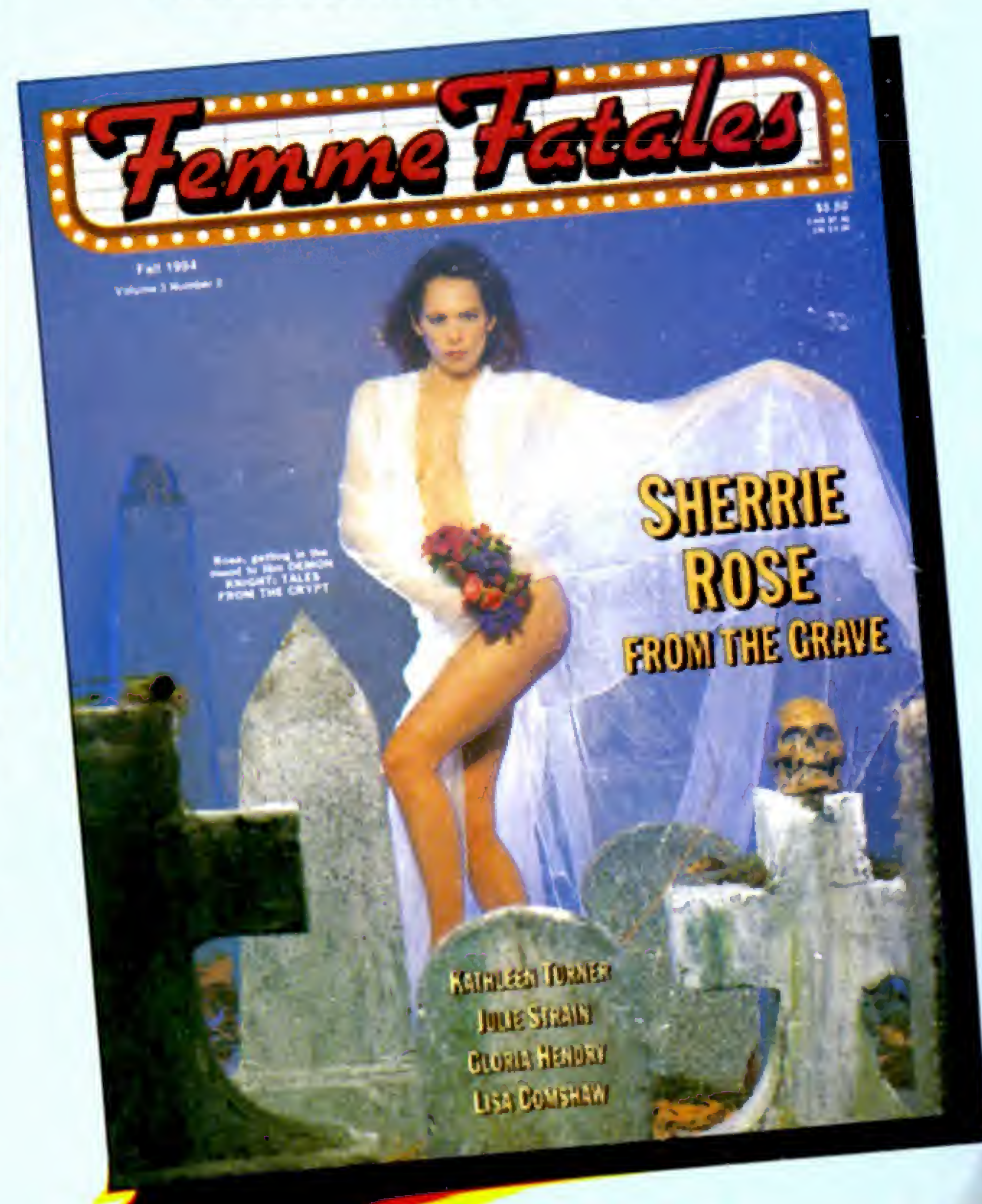
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